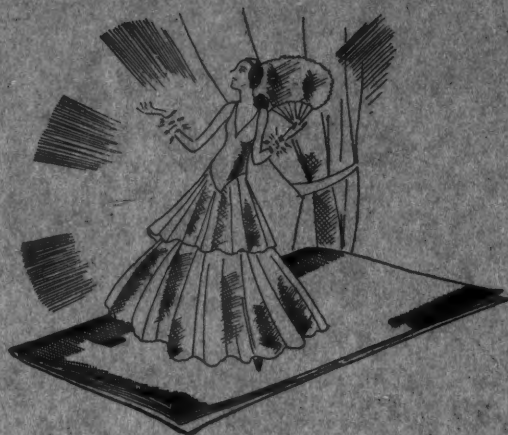


THE INLAND PRINTER





FLEVO
RAISING
COMPOUNDS



are making

Printing Pieces

... as smart as a **PARIS CREATION**

There are 1930 styles in Printing, too. Creative printers and direct mail houses are producing smart, daring, sales literature as timely and exciting as the latest from Paris.

Firms both large and small are doing more printing and direct mail selling than ever before. With such a deluge of printed matter, it is becoming increasingly difficult to arrest the reader's attention. Wide-awake printers, quick to realize this, are turning to Raised Printing to give their printing distinction.

The many colors in metallic effects, as well as dull and gloss, obtainable with FLEVO Raising Compounds create attention and reception for the printed message.

*May we send you samples and an illustrated catalog
of FLEVO Raising Machines?*

Flexo Manufacturing Company, Inc.

35 Howard Street, NEW YORK

50 Hartford Street, BOSTON

608 S. Dearborn Street, CHICAGO

An Authentic Version of GARAMOND

CLAUDE GARAMOND, who worked in Paris in and around 1540 is universally acknowledged as a punch-cutter of unsurpassed talent. His beautiful roman types have been revived in recent years, and a number of versions of Garamond have been placed on the market.

In undertaking to cut Garamond, the Ludlow Typograph Company determined to go back to original rather than to intermediate sources. They went, therefore, to the earliest extant type specimen showing faces definitely ascribed to Garamond—that issued in 1592 by one of the earliest German typefounders, Conrad Berner of Frankfurt—to which city matrices had been taken from Paris.

It is a matter of record that Garamond himself cut but few italic fonts. The master at the time in this field was Robert Granjon of Lyons. In almost every instance where romans by Garamond were in use, the accompanying italics, which worked with them perfectly, had been cut by the hand of Granjon. The italic of the new Ludlow Garamond is, therefore, based on Granjon's design, likewise to be found in the Berner specimen broadside.

This new series is offered to typographers with confidence that it is not only the most authentic but also the most beautiful of all available versions of the types of these justly celebrated French punch-cutters.

Ludlow Typograph Company

2032 Clybourn Avenue

Chicago, Illinois

Thousands of printers have proven they are right

HERE are thousands of printers in the United States and Canada who find it both profitable and convenient to purchase trade composition service.

.....Through their patronage a new industry, national in scope, has been built—an industry offering the resources of more than a thousand thoroughly modern plants specializing in both machine and hand typesetting and make-up.

.....Printers not now taking advantage of it will find it greatly to their profit to investigate the merits of a service which offers them an assured profit on their typesetting without the necessity of making a permanent investment in the equipment required to meet their demands.

*Metals of
Highest Quality
for
Typesetting
and
Typecasting
Machines*



Metals Refining Company

Located at Hammond, Indiana

New York Office at 209 Fourteenth Street, Long Island City

INTERTYPE VOGUE • INTERTYPE VOGUE BOLD • INTERTYPE GARAMOND AND ITALIC • INTERTYPE
 GARAMOND BOLD AND ITALIC • INTERTYPE MEDIEVAL AND ITALIC • INTERTYPE
 MEDIEVAL BOLD • **BODONI MODERN AND ITALIC** • **BODONI BOLD AND ITALIC**
BODONI AND ITALIC • **BODONI BOOK AND ITALIC** • **KENNTONIAN AND ITALIC** • **CLOISTER AND**
CLOISTER BOLD • **CHELTONIAN FAMILY** • **CENTURY FAMILY** • **CASLON FAMILY**
 INTERTYPE IDEAL NEWS FOR BOOKS AND PUBLICATIONS AS WELL AS NEWSPAPERS

INTERTYPE FACES

ARE USED IN NON-INTERTYPE PLANTS AS WELL AS IN MIXED PLANTS AND IN ALL INTERTYPE PLANTS

¶ "All Our Yesterdays" by H. M. Tomlinson is set in Intertype Garamond designed after the type known at the Imprimerie Nationale, Paris, as *Caractères de l'Université*. Published January, 1930 by Messrs. Harper & Brothers, New York and London.

ALL OUR YESTERDAYS

By
H. M. TOMLINSON



HARPER & BROTHERS PUBLISHERS
 New York and London
 1930

About six months ago a very large non-Intertype plant began using Intertype matrices for text matter. Recently this same plant placed a large order for Intertype display matrices.

"All Our Yesterdays," a very successful Harper & Brothers book, is set in Intertype Garamond. This fact is so stated on the last page of the book. The publishers write: "It would be rather a task to give you a list of the titles we have set in Intertype Garamond. We have used it on a considerable number of books within the past several years."

Intertype Vogue—which has had the most phenomenal sale of any Intertype face ever introduced—has been bought by Intertype, mixed and non-Intertype plants.

Intertype faces are interesting and legible faces that will satisfy discriminating users of printed matter and advertising. Intertype matrices make lasting friends of all operators and owners.

More and more progressive printers and publishers are finding it advantageous in many ways to have all the facts about Intertype faces.

INTERTYPE

INTERTYPE CORPORATION: Brooklyn, New York, 360 Furman St.;
 Chicago, 130 North Franklin St.; New Orleans, 816 Howard Ave.;
 San Francisco, 152 Fremont St.; Los Angeles, 1220 South Maple Ave.;
 Boston, 80 Federal St.; Canada, Toronto Type Foundry Co. Ltd.,
 Toronto; London and Berlin. Distributors throughout the world.

Set in Intertype Vogue and Vogue Bold

Please Mention THE INLAND PRINTER When Writing to Advertisers.



an INSTALLATION of
HAMILTON
EQUIPMENT

In the plant of Typographic Service Co., New York City.

What better recommendation of HAMILTON EQUIPMENT can there be than this Battery of No. 12010 Steel Adman Cabinets in one of the most up-to-date printing plants in the country.

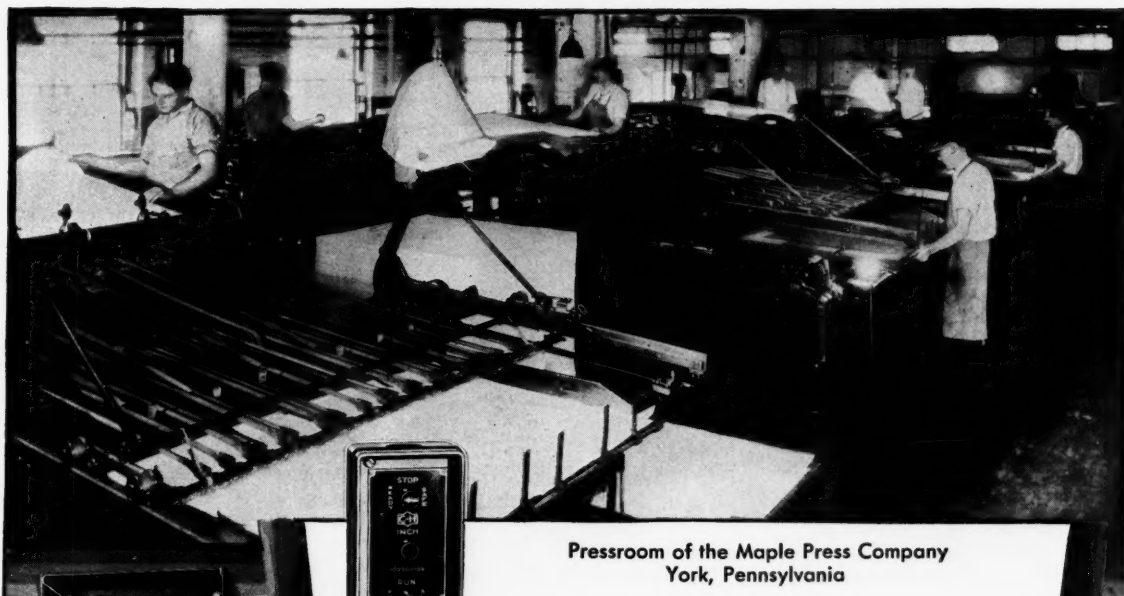
MANUFACTURED BY

Hamilton Manufacturing Company
Two Rivers, Wisconsin

Eastern Office: Rahway, N. J. Pacific Coast Branch: 4440 E. 49th Street, Los Angeles

HAMILTON GOODS ARE SOLD BY ALL PROMINENT TYPEFOUNDERS AND DEALERS EVERYWHERE

BETTER PRESS CONTROL BIGGER PRINTING PROFITS!



Pressroom of the Maple Press Company
York, Pennsylvania

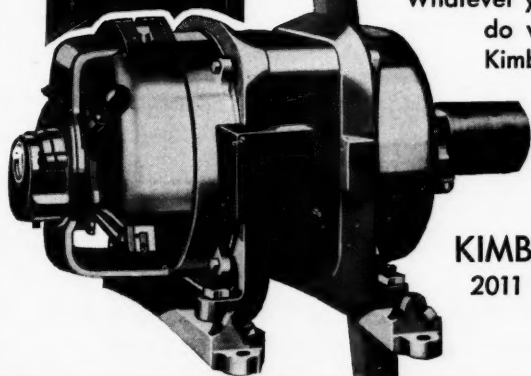
CONVENIENT speed regulation—easy manipulation of the press in make-ready—quick, smooth starting—and thoroughly dependable operation are vital factors in motors for pressroom service.

That is why Kimble Motors and Control Equipment, developed through nearly a quarter century of specialization in applying motors to printers' machinery, are so popular with printers the world over.

Whatever your press requirements, if they have to do with printing, binding or box making, Kimble has the ideal motor and control units.

Ask your supply salesman or write us for a proposal covering motors designed for your equipment.

KIMBLE ELECTRIC COMPANY
2011 W. Hastings St., Chicago, Illinois

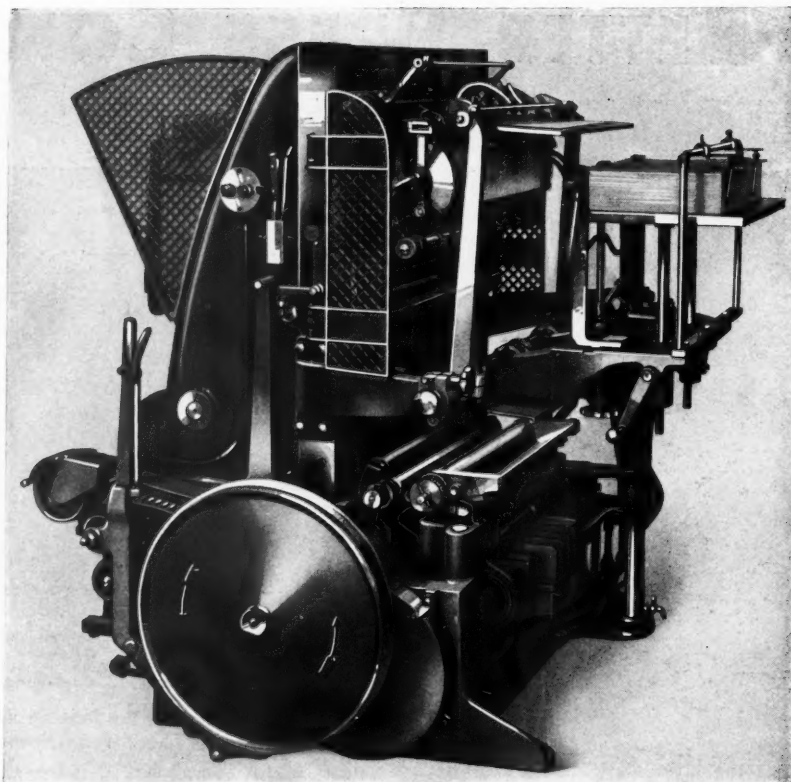


KIMBLE MOTORS

MADE FOR PRINTERS SINCE 1905

Please Mention THE INLAND PRINTER When Writing to Advertisers.

**The Miehle
Vertical**



**THE PRICE OF
CONTENT-
MENT**

The printer who will not investigate new machinery and new methods cannot hope to make much of a success.

In the printing industry, there is no machine so well worth investigation as the Miehle Vertical.

When the printer looks into it he will see immediately why it is working a revolution in the industry.

It is only fair to warn him, however, that if he makes the investigation he will buy a Miehle Vertical—or be discontented forever afterwards.

SALES OFFICES:

PHILADELPHIA
BOSTON
DALLAS
SAN FRANCISCO
LOS ANGELES
ATLANTA
Dodson Printers Supply Co.
OKLAHOMA CITY
Western Newspaper Union
SALT LAKE CITY
Western Newspaper Union

**MIEHLE
PRINTING PRESS & MFG. CO.**

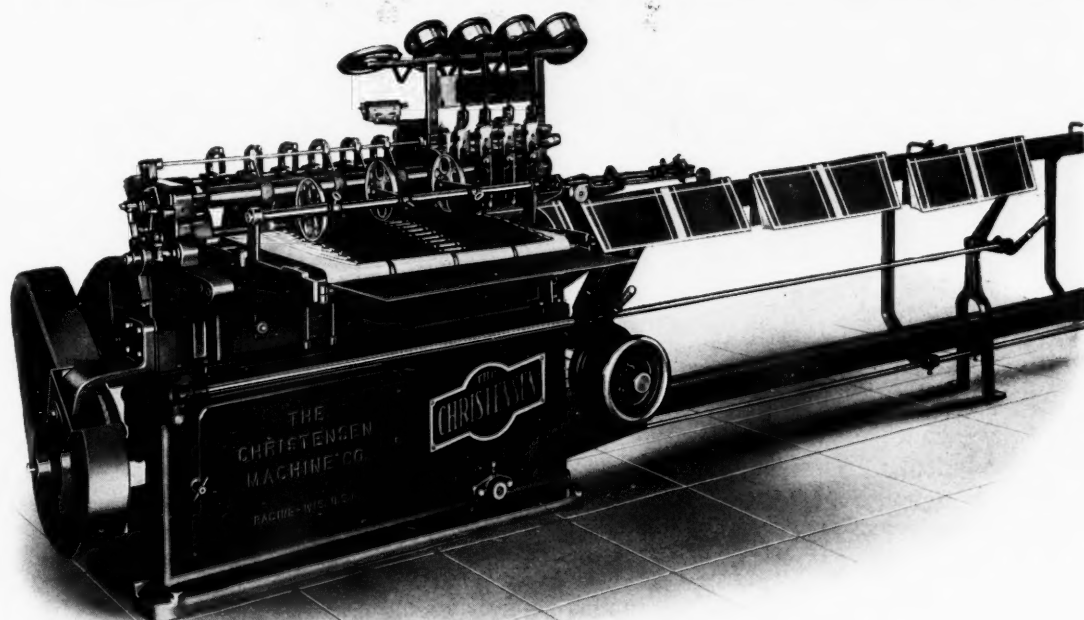
MAIN OFFICE AND FACTORY

**FOURTEENTH STREET AND SO. DAMEN AVENUE
CHICAGO**

DISTRIBUTORS FOR CANADA: Toronto Type Foundry Company, Ltd., Toronto, Canada
OPERATING EXHIBITS: Transportation Building, Chicago Printing Crafts Building, New York

M I E H L E : T H E S T A N D A R D P R E S S T H E W O R L D O V E R

THE NEW PONY CHRISTENSEN WIRE STITCHER FEEDER



This new, high speed, dependable machine for INSERTING and STITCHING saddle bound work, reduces these two operations to a single, convenient and orderly operation performed at speeds limited only by the skill of the operators. The machine performs its duties noiselessly and accurately as fast as it can be fed, and delivers the work in neatly stacked order, in any page size from $2\frac{1}{2}$ " x 5" to 12" x 18" in single booklets; or $2\frac{1}{2}$ " x 8" to 12" x 27" in gangs of two or more up.

The NEW PONY CHRISTENSEN STITCHER FEEDER is a modern machine for efficient printing plants and binderies . . . Write for descriptive literature.

DEXTER FOLDER COMPANY

28 WEST TWENTY-THIRD STREET

NEW YORK CITY

CHICAGO

PHILADELPHIA

BOSTON

CLEVELAND

ST. LOUIS

ATLANTA

SAN FRANCISCO

DALLAS

TORONTO

Dodson Printer's Supply Co.

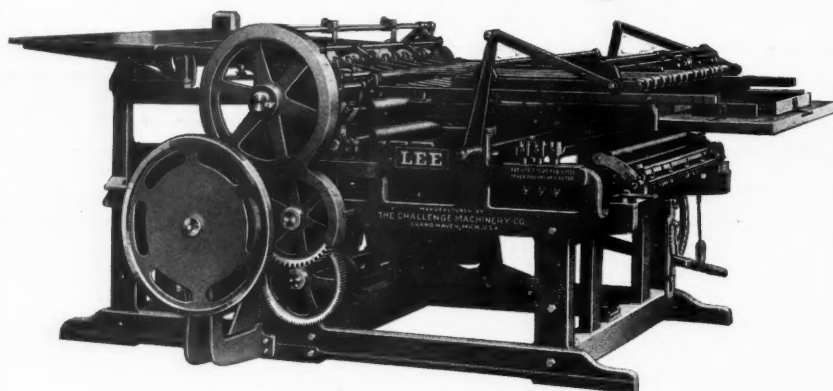
H. W. Brintnall Co.

E. G. Myers

Toronto Type Foundry, Ltd.

A. W. Hall Co., 1155 Fulton St., Chicago

"It's a Challenge"



LEE TWO-REVOLUTION
PRESS

Here's an ideal press for the particular printer—a reliable producing unit for the man who seeks to do better work at less cost

*for the progressive,
particular printer*

Moderate in first cost—low in upkeep—easy to operate—and superior in production....these facts account for the outstanding value of the LEE Two-Revolution Cylinder Press. Its economic, uninterrupted service is making money for printers everywhere, providing conclusive evidence of its dominance as a profitable investment for any big or little shop.

Built of the best materials by experienced workmen—modeled on simplicity and efficiency, the LEE Cylinder Press is fit for a lifetime of perfect performance, free from expensive maintenance and power costs. No weak points anywhere—no jar, rumble or excessive vibration.

Don't buy until you've seen a LEE! See for yourself why it's a wise investment. Made in "Fly" and "Carrier" delivery styles. The No. 38 takes a sheet up to 24x36 inches, and the No. 42 takes a sheet up to 26x40 inches. Investigate the exclusive features that make for accurate register, excellent impression, quick make-ready, and ease in handling.

Learn all about a LEE Two-Revolution Cylinder Press—it's worthy of your attention. See your dealer and write for new descriptive literature.



The Challenge Machinery Co.

Chicago
17-19 E. Austin Ave.

Grand Haven, Michigan

New York
200 Hudson Street

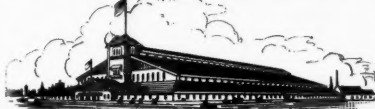
American History of Advertising · No.6



YEAR
1869

Empire City Skating Rink.

THIRD AVE. AND SIXTY-THIRD ST., N. Y.



NOVEL FETE OF EXTRAORDINARY MAGNIFICENCE
BRILLIANT
FANCY-DRESS CARNIVAL

THURSDAY EVEN. JAN. 14, 1909

By special request of a large number of our patrons, the directors of the Club have arranged to hold a

GRAND FANCY-DRESS ICE CARNIVAL.

GRAND FANTOU-BREWS ICE CARNIVAL.
The first of a series to be held during the season, to take place in their spacious and elegant ball-rooms.
The building, not only the largest skating rink, but the largest place in connection with the Carnival, is situated in the heart of the city, and is the largest and most modern of its kind in the world.
The first of the series, to be held during the season, to take place in their spacious and elegant ball-rooms.
The building, not only the largest skating rink, but the largest place in connection with the Carnival, is situated in the heart of the city, and is the largest and most modern of its kind in the world.
The first of the series, to be held during the season, to take place in their spacious and elegant ball-rooms.
The building, not only the largest skating rink, but the largest place in connection with the Carnival, is situated in the heart of the city, and is the largest and most modern of its kind in the world.

No person will be employed on the line without a Ferry Drive Permit who do not abide, as stated in Ferry Drive, and obey a fence. The management reserves the right to decide what shall enter a Ferry Drive.

No mechanical device allowed, unless by permission of the management. Materials and equipment used and in-use will, in Ferry Drive, leaving us with their assistance, will be submitted free, by inspection at the Office.

Captain Jacks of the Horse Marines and the Biker Boar Man included.

Private rooms for ladies and gentlemen, who appear in Fancy Dress, under the charge of a Lady and gentleman company, and attendants

Gentlemen can be hired for the occasion of W. BOYD, successor to PHILIP A PATRILLIO, No. 2 Union Square, and at the Wind, the day and evening of the 6th and 7th of May by the "EMPIRE CITY SKATING RINK BAND"

THE BUILDING WILL BE CLOSED ON THIS DAY FROM 5 TO 7 P. M.
SEASON AND OUTGOING TICKETS ADMITTED AS USUAL.
SINGLE ADMISSION FOR THE CARNIVAL, ONE DOLLAR.
 Free list entirely suspended on this occasion—Price accepted.
NO IMPROPER CHARACTERS ADMITTED.

HOW TO GET THERE

HOW TO GET THERE

From the west-side, by Belt Rail Road to 59th Street and 3d Avenue, and by 64th, Seventh and Eighth Aves., connecting with Belt R. R. at 59th Street. From the east-side, by 1st and 3d and 3d Avenue Rail Roads.

SKATING EVERY DAY.

Afternoon Concert at . . . 3 P.M.
Evening Concert at . . . 7 P.M.
By the Empire City Skating Rink Band.
SINGLE ADMISSION, - - 50 CENTS.

THINK YOU WANT TO BUY?

WHO WANTS TO BUY?

TRAPHAGEN, HUNTER & CO.,

Nos. 398, 400 & 402 Bowery.

Have determined to close out their immense stock of



Twenty-Five per cent. Less than they cost to manufacture
OUR HEAVY GOODS MUST BE SOLD IN 30 DAYS.
 PHAIR & CO. 380 Madison St. Chicago, Ill. 11 Broadway St. N. Y.



MANUFACTURING..

MANUFACTURING.. *and, the Woman Shopper*

THE 1860's were turbulent years. Men engaged in war—women filled men's places at home—manufacturing took up the task of supplying necessities formerly home-made—and now women became the family shoppers.

War news had increased the size and number of newspapers. Sunday newspapers were published for the first time. Competition for reader attention forced newspapers' encouragement of display advertising.

Advertising again proved its economic right, welding the business and social life of the nation.

Courtesy of The New York Historical Society

A WESTVACO SURFACE FOR EVERY PRINTING NEED

Copyright 1930 West Virginia Pulp & Paper Company

See reverse side for LIST OF DISTRIBUTORS

The **MILL PRICE LIST** *Distributors of* **WESTVACO MILL BRAND PAPERS**

ATLANTA, GA.	The Chatfield Paper Corporation 29 Pryor Street, N. E.	NEW YORK, N. Y.	West Virginia Pulp & Paper Co. 230 Park Avenue
AUGUSTA, ME.	The Arnold-Roberts Co.	OKLAHOMA CITY, OKLA.	Graham Paper Company 106-108 E. California Avenue
BALTIMORE, MD.	Bradley-Reese Company 308 W. Pratt Street	OMAHA, NEB.	Carpenter Paper Company Ninth and Harney Streets
BIRMINGHAM, ALA.	Graham Paper Company 1726 Avenue B	PHILADELPHIA, PA.	W. Virginia Pulp & Paper Co. Public Ledger Building
BOSTON, MASS.	The Arnold-Roberts Co. 180 Congress Street	PITTSBURGH, PA.	The Chatfield & Woods Co. of Pennsylvania Second and Liberty Avenues
BUFFALO, N. Y.	The Union Paper & Twine Co. Larkin Terminal Building	PROVIDENCE, R. I.	The Arnold-Roberts Co. 266 So. Water Street
CHICAGO, ILL.	West Virginia Pulp & Paper Co. 35 East Wacker Drive	RICHMOND, VA.	Richmond Paper Co., Inc. 201 Governor Street
CINCINNATI, O.	The Chatfield Paper Corporation 3rd, Plum and Pearl Streets	ROCHESTER, N. Y.	The Union Paper & Twine Co. 190 Mill Street
CLEVELAND, O.	The Union Paper & Twine Co. 116-128 St. Clair Avenue, N. W.	ST. LOUIS, MO.	Graham Paper Company 1014-1030 Spruce Street
DALLAS, TEXAS	Graham Paper Company 1001-1007 Broom Street	ST. PAUL, MINN.	Graham Paper Company
DES MOINES, IA.	Carpenter Paper Co. of Iowa 106-112 Seventh Street Viaduct	SAN ANTONIO, TEXAS	Graham Paper Company 130 Graham Street
DETROIT, MICH.	The Union Paper & Twine Co. 551 East Fort Street	SAN FRANCISCO, CAL.	W. Virginia Pulp & Paper Co. 503 Market Street
EL PASO, TEXAS	Graham Paper Company 201-203 Anthony Street	SPRINGFIELD, MASS.	The Arnold-Roberts Co. 42 Hampden Street
HOUSTON, TEXAS	Graham Paper Company 2302-2310 Dallas Avenue	WASHINGTON, D. C.	R. P. Andrews Paper Co. First and H Streets, S. E.
KANSAS CITY, MO.	Graham Paper Company 332-336 W. 6th St. Traffic Way	WICHITA, KAN.	Graham Paper Company 121 No. Rock Island Ave.
MEMPHIS, TENN.	Graham Paper Company 11 Nettleton Avenue		
MILWAUKEE, WIS.	The E. A. Bouer Company 175-185 Hanover Street		
MINNEAPOLIS, MINN.	Graham Paper Company 607 Washington Avenue, South		
NASHVILLE, TENN.	Graham Paper Company 222 Second Avenue, North		
NEW HAVEN, CONN.	The Arnold-Roberts Co. 147-151 East Street		
NEW ORLEANS, LA.			

Graham Paper Company
222 South Peters Street



West Virginia Pulp and Paper Co.

A STAR PERFORMER



The **"SUPER-FORCE"** A NEW TYPOGRAPH

Here's a star performer on any numbering job. But unlike most stars there's nothing temperamental about the Super-Force. And nothing high priced. It's scientifically built to stand up under rush work and long runs with a minimum of care. A time saver and money saver for any printer. With such numbering talent available isn't it poor business to keep on using old run-down undependable numbering apparatus?

The same skill that produced the Super-Force is available for the solution of any numbering problem. "Force" has prepared a new catalog outlining the uses and care of numbering machines with a whole array of typographs, parts, numbering heads, etc. It is the printer's new "bible" on numbering. Your copy will be mailed at once — just say the word.

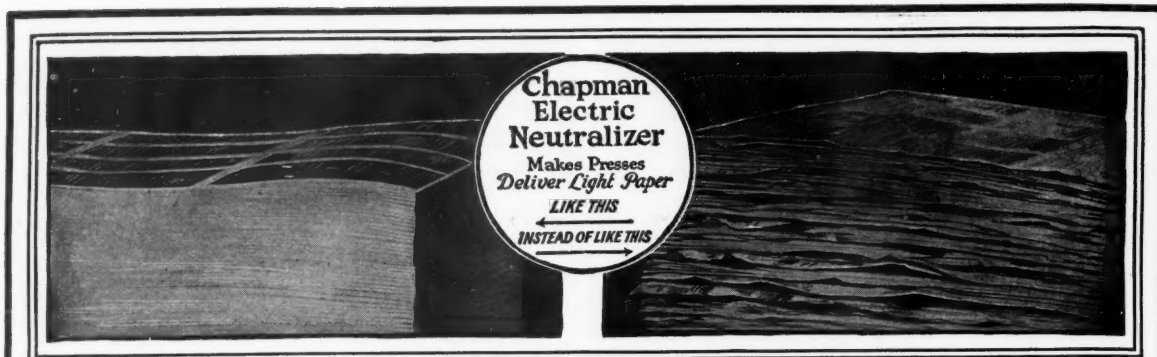
WM. A. FORCE & CO. Inc.

105 Worth St., New York City

180 North Wacker Drive, Chicago, Ill.

573 Mission St., San Francisco, Calif.

Please Mention THE INLAND PRINTER When Writing to Advertisers.



The Chapman Electric Neutralizer

Improves Quality and Increases Production in the Pressroom

How It Prevents Offset

We do not claim that the electrical charge in the Neutralizer has any direct effect of drying the ink, but it does remove one of the principal causes of offset, namely, the tendency of the sheets to attract each other and cling together. With all static removed, sheets float on a cushion of air. By the time all air has been squeezed out between them, the ink has set sufficiently to remove the danger of offset.

A Chapman Neutralizer bar on press delivery carriage is used by many of our customers to take the place of gas burners or similar ink-setting devices.

IN THESE 10 WAYS

- 1—Enables the pressman to carry full color.
- 2—Minimizes slip-sheeting by preventing offset.
- 3—Prevents sheets from adhering to the delivery mechanism.
- 4—Invariably delivers the paper well and evenly jogged.
- 5—Eliminates the great percentage of waste paper heretofore caused by static electricity.
- 6—Improves register because the sheets are always under control.
- 7—Renders practicable the use of any kind of paper, even lightest weights.
- 8—Makes it possible to maintain a lower temperature in the pressroom.
- 9—Results in sheets being delivered to bindery in condition for immediate handling without additional expensive jogging.
- 10—Conquers static electricity on rotary, flat-bed, lithographic, and offset presses, and on folders and feeders.

PRODUCTS

KIDDER Straight and All Size Rotaries; Special Presses for practically all purposes; U. P. M. Vacuum Bronzers (high speed and fly delivery); U. P. M. Sheet Rotary Press; Chapman Electric Neutralizer.

U. P. M.—KIDDER PRESS CO., INC.

UNITED PRINTING MACHINERY CO.—KIDDER PRESS CO.

Headquarters and Factory at Dover, N. H.



38 PARK ROW, NEW YORK CITY

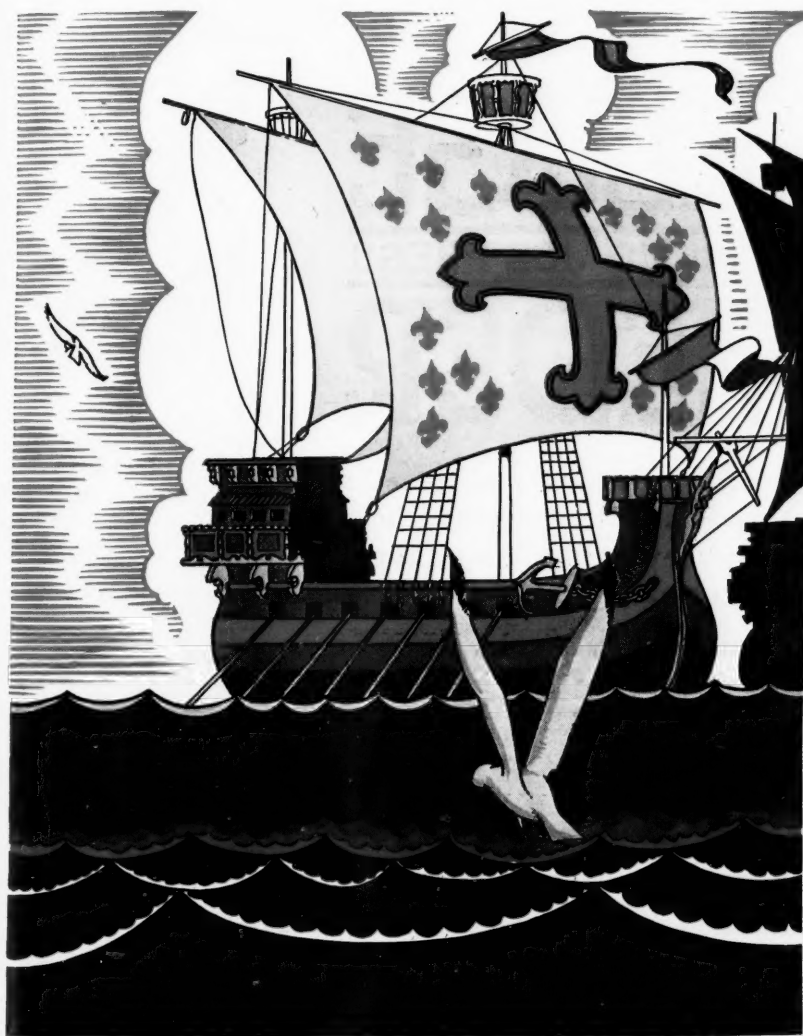
CANADIAN OFFICE
AT TORONTO

FISHER BUILDING, CHICAGO

PRIDE

ARTESIAN BOND

THE French Crusaders were proud of their ships because they were so distinctly superior . . . "Paper wise" users of Artesian Bond have a similar pride in their letterheads and literature. Spring water, always uniform in chemical content . . . clarity . . . and temperature is used in the manufacture of Artesian Bond. Results:—a truly fine paper . . . uniform in its strength . . . in its brilliant, refreshing color . . . and in its even formation. Artesian Bond is ready to use without racking or hanging. It is liberal in rag content . . . loft-dried and hand-sorted. Write for samples . . . Test it . . . Tear it . . . Hear its crackle.



ALLENTOWN, PA.
Lehigh Valley Paper Co.
Division S. Walter, Inc.
BALTIMORE, MD.
The Baxter Paper Co., Inc.
BOSTON, MASS.
Stimpson & Company, Inc.
W. C. Dodge Paper Co.
CHICAGO, ILL.
Midland Paper Company
Moser Paper Company
CINCINNATI, O.
The Johnston Paper Co.
DES MOINES, IA.
Western Newspaper Union
DULUTH, MINN.
Duluth Paper & Specialties Co.
FARGO, N. DAK.
Western Newspaper Union
FORT WAYNE, IND.
Western Newspaper Union
FORT WORTH, TEXAS
Taylor Paper Co.
HOUSTON, TEXAS
L. S. Bosworth Company
LIMA, OHIO
Frederick Paper & Twine Co.
LINCOLN, NEBR.
Western Newspaper Union
LITTLE ROCK, ARK.
Western Newspaper Union
LOS ANGELES, CALIF.
Fred H. French Paper Co.
MADISON, WIS.
Madison Paper Company
MENASHA, WIS.
Yankee Paper & Specialty Co.
MILWAUKEE, WIS.
Allman-Christiansen Paper Co.
MINNEAPOLIS, MINN.
Wilcox-Mosher Leftholm Company
MONTGOMERY, ALABAMA
Mercantile Paper Co.
NASHVILLE, TENN.
Clements Paper Co.
NEWARK, N. J.
Lewmar Paper Co.
NEW YORK, N. Y.
A. M. Capen's Sons, Inc., (Export)
Forest Paper Co., Inc.
Paul E. Vernon & Co.
OAKLAND, CALIF.
General Paper Co., Tribune Tower
OMAHA, NEBR.
Western Paper Co.
PHILADELPHIA, PA.
E. Latimer, Jr.
RICHMOND, VA.
Cauthorne Paper Company
SALT LAKE CITY, UTAH
Western Newspaper Union
SAN FRANCISCO, CALIF.
General Paper Co.
SIOUX CITY, IA.
Western Newspaper Union
SPOKANE, WASH.
John W. Graham & Co.
ST. PAUL, MINN.
F. G. Leslie Paper Co.
TACOMA, WASH.
Standard Paper Company
YORK, PA.
Andrews Paper House
Division S. Walter, Inc.

WHITING-PLOVER PAPER COMPANY, Stevens Point, Wis.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

In a Class by Itself



THE KLUGE has neither peer nor competitor among automatic feeders up to its size limit of 12x18. It will do work that no other feeder on the market can handle—and do it efficiently.

As an investment it offers returns

The KLUGE **AUTOMATIC JOB PRESS** **FEEDER**

unequalled by any other machine in the shop and will work indefinitely at an upkeep cost of less than a dollar a month.

Any printer can afford a KLUGE, since it will pay for itself in from six to twelve months. Make us prove it.

BRANDTJEN & KLUGE, Inc.

Manufacturers of Kluge and B & K Platen Press Feeders

SAINT PAUL, MINNESOTA, U. S. A.

Branches with Operating Exhibits:

Atlanta, 86 Forsyth St., S. W.	Detroit, 1051 First St.	Philadelphia, 235 N. 12th St.
Chicago, 733 S. Dearborn St.	St. Louis, 2226 Olive St.	Los Angeles, 324 E. 3rd St.
Dallas, 217 Browder St.	New York, 77 White St.	San Francisco, 881 Mission St.
Canada: Toronto Type Foundry Co., Ltd.		



SAM'L BINGHAM'S SON MFG. CO.
MANUFACTURERS OF
PRINTERS' ROLLERS

C ONVENIENCE

Fourteen factories, all completely equipped, each located for the greatest convenience of the printing industry! This convenience can be measured in dollars and cents! The cost of a shut-down on a cylinder press amounts to \$5 an hour or more, and hours pile up quickly. Printers who use our facilities are free from costly roller delays—with new rollers always in free storage at the nearest Bingham factory, none of these printers need ever charge off idle press time for lack of rollers. Make use of this convenience to increase your profits.

Use Our Red Shipping Labels!

Composition Rollers
Cloth-Covered Rollers
Rubber Rollers
Lithograph Rollers
Offset Rollers

FOURTEEN FACTORIES

CHICAGO

636-720 SHERMAN ST.

CLEVELAND

1432 HAMILTON AVENUE

ATLANTA

274-6 TRINITY AVE., S. W.

DALLAS

1310 PATTERSON AVENUE

DES MOINES

1025 WEST FIFTH STREET

DETROIT

4391 APPLE STREET

INDIANAPOLIS

629 SO. ALABAMA STREET

KALAMAZOO

223 W. RANSOM STREET

KANSAS CITY

706-708 BALTIMORE AVENUE

MINNEAPOLIS

721-723 FOURTH STREET

NASHVILLE

911 BERRYHILL STREET

PITTSBURGH


88-90 SOUTH 13TH STREET

ST. LOUIS

514-516 CLARK AVENUE

SPRINGFIELD, OHIO

COR. EAST AND HARRISON ST.



FOR EIGHTY-ONE YEARS
BINGHAM'S RELIABLE
PRINTERS' ROLLERS

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Sound Reasons

The money now paid annually by the printers of the United States and Canada for Trade Typesetting Service places this item second only to paper in the list of Outside Purchases.

There are sound economic reasons for a continued growth in the demand for the service offered by the Trade Composition plant:

✓ Trade Compositors are catering to the needs of the printers of America by developing efficient methods of operation. ✓ By bending their efforts to meet delivery promises. ✓ By providing the most desirable type faces for machine

and hand typesetting. ✓ By striving constantly and successfully to improve the printing and typographic quality of their work.

✓ By selling their output at a price which enables the printer to make an actual profit on it.

✓ This is a true "service," offered to you by more than one thousand trade composition plants in the United States and Canada. Are you taking advantage of it?

A Service Which Offers a

Profit Without Investment



International Trade Composition Association

Tower Building, Washington, D. C.



NO OLD SHIRT



IS GOOD ENOUGH TO CLEAN A PRESS!

A SHIRT has definite uses. But washing up presses isn't one of them. Rags and old clothes and waste are usually unsatisfactory when it comes to getting presses, type and engravings absolutely clean. That's why many a printing house has used Oakleaf Shop Towels ever since we started making them! • You see, Oakleaf Shop Towels are manufactured for this very purpose—cleaning machinery. The material is selected and woven with an eye for the final use. And by the time this clean, uniform, extra-absorbent cloth reaches your presses, it's ready to do the job cleanly and thoroughly—without any loss of time! • The disadvantages of waste material find no parallel in Oakleaf Shop Towels. Threads, lint, pins and buttons—all such nuisances—are missing. Oakleaf Shop Towels are all towels—and nothing else. But they're a mighty lot of that! • You can send these good cloths to the laundry for a considerable number of washings. We have some interesting figures about that, if you'd like to see them. We'll also give you more particulars about the towels themselves, and show you how they can reduce expenses in your shop. Write direct to

CALLAWAY MILLS, INC., 345 Madison Ave., New York City
J. W. Bearden, *Representing* Callaway Mills, Inc., 7-252 General Motors Building,
Detroit, Michigan.

Robert H. Teat, *Representing* Callaway Mills, Inc., 323 S. Franklin St., Chicago, Ill.
Robert Y. Cook, *Representing* Callaway Mills, Inc., 110 Summer St., Boston, Mass.

OAKLEAF MILLS, Southern Sales Office, La Grange, Ga.

West Coast Distributors — W. A. Ballinger & Company

164 Townsend Street
San Francisco, Cal.

923 East Third Street
Los Angeles, Cal.

95 Connecticut Street
Seattle, Wash.



KREOLITE



The Detroit Free Press Building

KREOLITE Wood Block Floors were installed in this new newspaper and office building of the Detroit Free Press, Kreolite Wood Blocks being used in the composing, stereotype and mailing rooms and Kreolite Lug Wood Blocks on the loading docks and driveways.

¶ Newspapers, publishers and printing plants

everywhere have found Kreolite Wood Blocks provide the utmost in strength, economy, durability and service.

¶ Write us about your floor problems. Our Kreolite engineers will study your needs and make proper recommendations without any obligation to you.

THE JENNISON-WRIGHT COMPANY

Branches in All Large Cities

Toledo, Ohio

FLOOR WOOD BLOCKS



*Charles
Eneu Johnson & Co
Printing Inks*

Copyright, 1930, by Charles Eneu Johnson and Company



REPUBLIC BLACK
CHARLES ENEU JOHNSON AND COMPANY, PHILADELPHIA
Branches in All Principal Cities

Is the Burden of Obsolescence Holding Back Your Sales Force?

EVERY time a competitor under-bids you in price and over-bids you in service OBsolescence is exacting its toll. No matter how new your folders, unless they can measure up to the efficiency of Cleveland Folders, you are imposing a severe burden on your sales force.

When it comes to speed, versatility and economy Cleveland Folders lead the entire field. Greatly lowered per hour or per thousand folding costs, plus the advantage of many exclusive folds—that's why Cleveland Folders free your sales force to compete for all orders . . . AT A PROFIT!

THE TEST

A Machine is
Obsolete
When
Another
Machine is
Built That
Does a More
Efficient Job

6 Sizes of Cleveland Folders

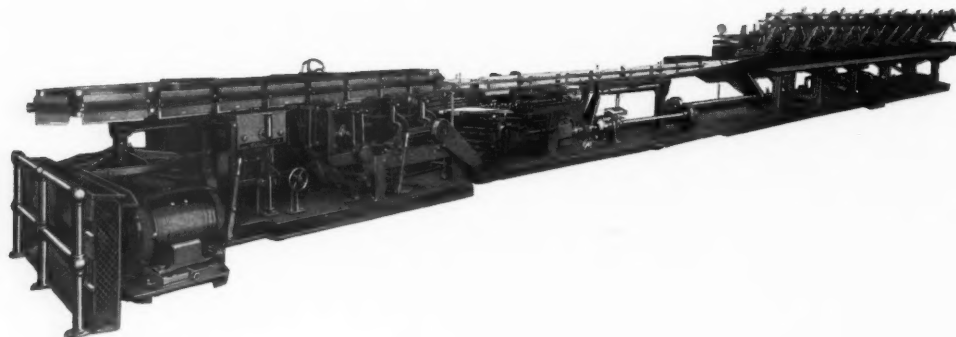
Model K . (39 x 52)	Model O . (19 x 25)
Model B . (25 x 38)	9 Models in 17 x 22
Model M . (26 x 40)	9 Models in 14 x 21

THE CLEVELAND FOLDING MACHINE CO.

1929 East 61st Street, Cleveland, Ohio

DEXTER FOLDER COMPANY—SOLE DISTRIBUTORS

NEW YORK—28 West 23rd St. ST. LOUIS—2017 Railway Exchange Bldg. BOSTON—185 Summer Street
CHICAGO—528 South Clark St. PHILADELPHIA—1020 Lafayette Bldg. CLEVELAND—811 Prospect Ave.
H. W. BRINTNALL CO.—San Francisco—Los Angeles—Seattle



A GREAT COMBINATION!

The New Sheridan **GATHERER**

*Accurate Micrometering.
Specially adapted for handling single sheets.*

The New Sheridan *Rotary Counter-Balanced* **STITCHER**

With its unique method of double stitching.

The New Sheridan *High-Speed* **COVERER** *and* **BINDER**

*New suction cover feeder.
New cover breaker.*

Combined In One Unit

*Roller Bearings Throughout
Latest Type Oiling System*

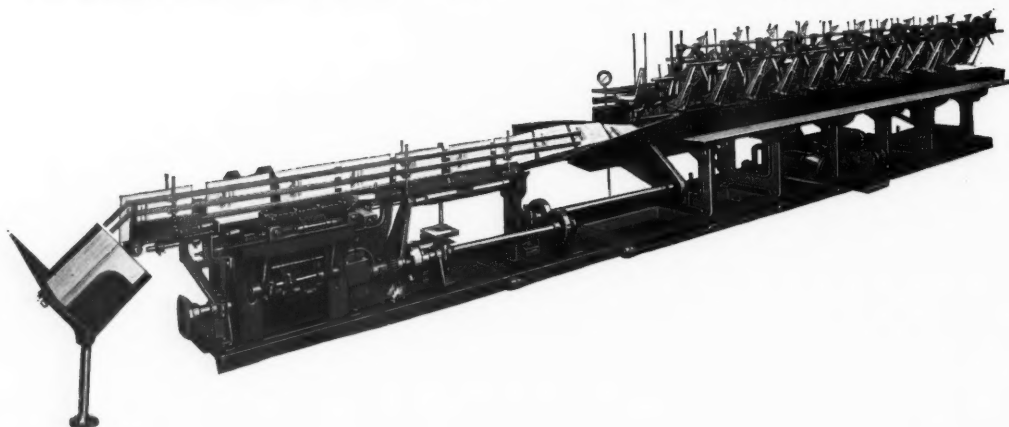
The Gatherer, running two-up, the Conveyor, traveling at twice the speed of the grippers, the Double Stitcher, stitching every other book—the product is delivered to and covered by the Covering Machine at a speed of **over 125 books per minute.**

Accurate gathering and jogging, high-grade stitching and a uniformly good covering job, guarantee a high-class product with a clean, flat back and perfectly registered cover.

T. W. & C. B. SHERIDAN COMPANY

129 Lafayette Street, New York

550 So. Clark Street, Chicago



COLLINS COATED CARDBOARDS

and TRANSLUCENT COVERS

FOR MODERN ADVERTISING

LAIDTONE TRANSLUCENT
MODERNE TRANSLUCENT
FABRATONE TRANSLUCENT
ULTRAFINE TRANSLUCENT
LAIDTONE BLANKS
TRITONE BLANKS
PRINTBEST BLANKS

Imagine a coated cardboard or a translucent cover keeping in step with us sophisticated moderns of today! . . . Yet it has been done . . . Collins, in its revolution against bromides, has not been blind to the possibilities of the cardboard and translucent branches of its family tree.

The result is something that we prefer to leave to the stock itself. And most voluble it is in any one of the unusual Demonstration Portfolios, which come obediently to you at your request . . . Aggressive printers and advertisers should know and study the full range of Collins Coated Cardboards and Translucents. America's leading paper merchants sell that range!

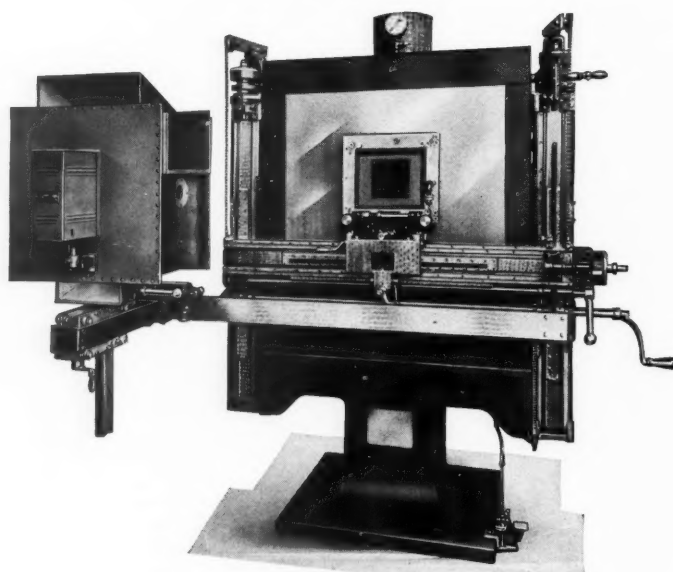
A. M. COLLINS MFG. COMPANY
1518 WALNUT ST., PHILADELPHIA

Please Mention THE INLAND PRINTER When Writing to Advertisers.

At Last!

A COMPLETE PLATE MAKING EQUIPMENT ECONOMICALLY UNITED THE ECONOGROUP AND AUXILIARIES

"4 in 1"



- 1—Photo-Composing**—For making press plates for offset and typographic presses. These machines are equipped with exclusive features producing contact group negatives upon thick or thin glass and for photocomposing prints on thin or thick metal plates, using vacuum pressure.
- 2—Camera**—Doing all the work of any commercial process camera including step and repeat or group negatives.
- 3—Projecting Machine**—Projects enlargement direct to fast sensitized surfaces without the use of condensers.
- 4—Layout Machine**—For squaring, ruling and scribing to accurate dimensions on copy and negatives.

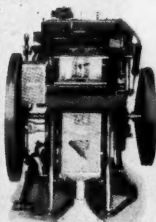
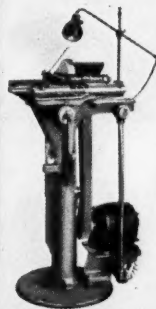
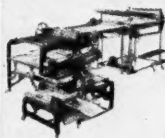
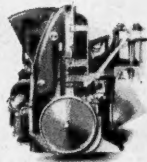
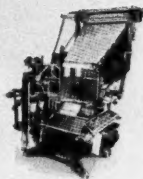
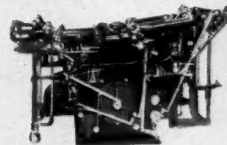
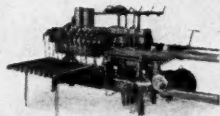
HUEBNER-BLEISTEIN PATENTS COMPANY

Home Office and Factory
344 VULCAN STREET, BUFFALO, N.Y.

Demonstration and Sales Offices

NEW YORK
Printarts Building
228 East 45th St.

CHICAGO
Standard Oil Building
910 So. Michigan Blvd.



Cline Westinghouse Equipment to Satisfied Users Everywhere

THE service facilities of Cline-Westinghouse are of vital interest to the user of labor-saving machinery. He is interested in knowing that when the occasion arises, he can obtain emergency shipments without delay. Westinghouse warehouses, sales offices and service stations are located in all parts of the country, in fact in all parts of the civilized world, so that shipments of standard small motors and renewal parts can generally be obtained on short notice. The central location of the warehouses, and the excellent transportation facilities available, permit express shipments to reach almost all the large manufacturing centers, under ordinary circumstances, over night.

The Westinghouse Company maintains sales offices in 112 cities, warehouses in 34 cities, and service shops in 35 industrial centers in the United States alone. Be a satisfied user by specifying Cline-Westinghouse Motor & Control equipment.

Cline-Westinghouse Equipment is the Standard

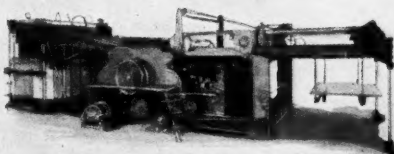
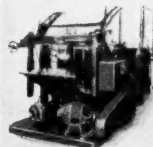
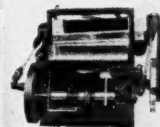
CLINE ELECTRIC MFG. CO.

111 West Washington Street, Chicago, Illinois

Eastern Office:
220 East 42nd Street
NEW YORK CITY, N. Y.



Western Office:
1st Nat'l Bank Building
SAN FRANCISCO, CAL.

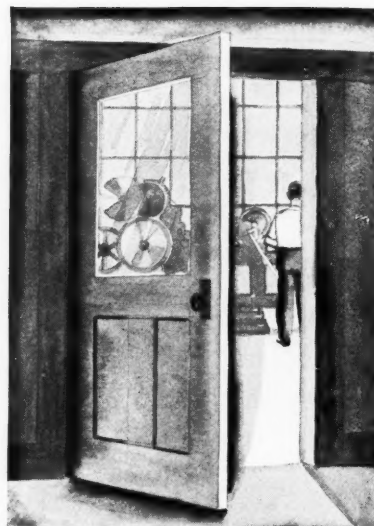


The HALF-OPEN DOOR

The flow of your production is no faster than its slowest point. The door of every department through which your work moves must be wide open. If jobs are blocked at the half-open door of poor cutting equipment you are faced with hindered production, delayed deliveries, disappointed customers and slashed profits.

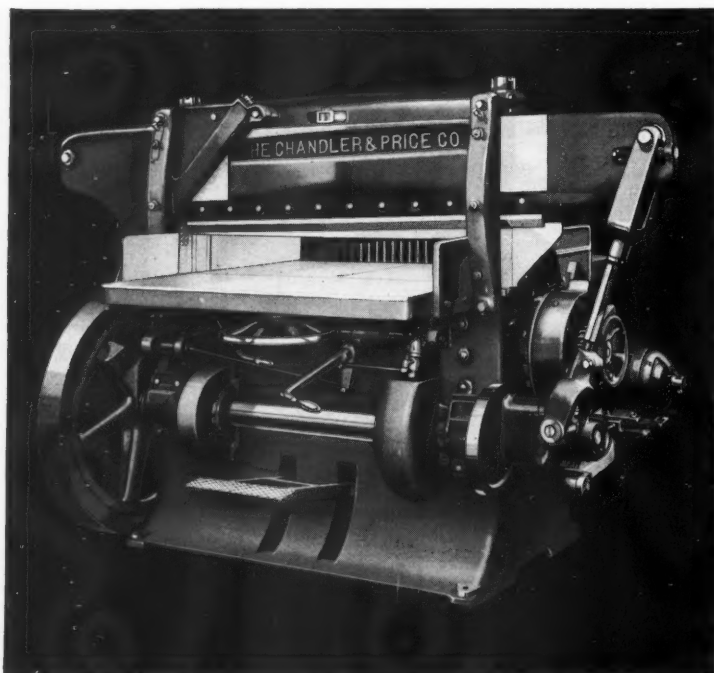
In these days of keen competition and lowering prices you must cut your costs at every corner. To do this means that the speed and efficiency of your cutting department must be paced to the requirements of every other department.

The C & P Automatic Cutter is engineered and built to meet present day needs for faster, larger and more dependable



production. It opens the door wide for fast and unobstructed output. It cuts costs by its speed and uninterrupted service. It reduces waste and spoilage loss. It conserves your profits by dependable sustained performance.

*Write for Bulletin No. 101
describing its many
advanced features.*



C & P 50"
AUTOMATIC
CUTTER



THE CHANDLER & PRICE COMPANY

C & P PRINTING PRESSES & PAPER CUTTERS

CLEVELAND, OHIO, U. S. A.

Please Mention THE INLAND PRINTER When Writing to Advertisers.



CITIES SERVICE petroleum products are subjected to more rigid and conclusive tests than can be made in an ordinary research or testing laboratory.

Spread out across the country are the many public utility companies operated by Cities Service subsidiaries that serve, daily, millions of people with light, heat and power; also transportation companies whose fleets put gasoline and lubricants to the most gruelling tests.

Cities Service is a billion dollar organization which spends a million dollars each year to improve its products and services. Through one of its properties Cities Service has been engaged in the refining and perfecting of petroleum products since the very founding of the oil industry, over 67 years ago.

Today Cities Service is a complete unit in the petroleum business. From its own extensive wells comes the oil. In its own plants its many products are refined. Cities Service oil tankers plough the seas. Cities Service pipe lines, tank cars and automotive tank trucks weld together the transportation system. Whatever your industrial need may be—for oils, greases, gasoline, or other petroleum products—Cities Service is geared to meet it.

A Cities Service engineer will gladly call to discuss your entire problem and requirements.

CITIES SERVICE OIL COMPANY

60 Wall Street, New York



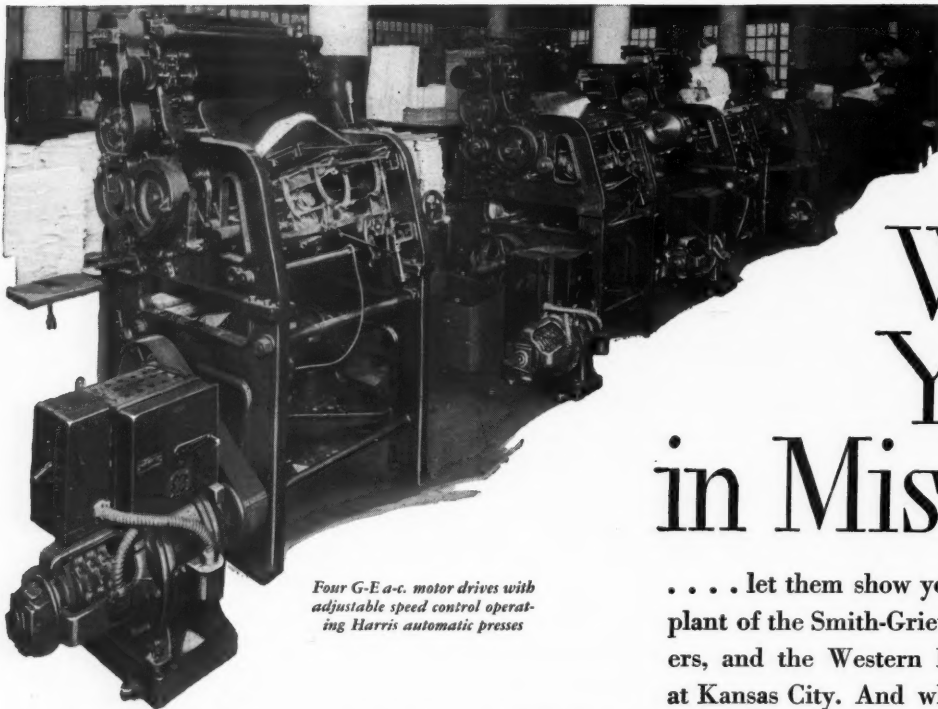
CITIES SERVICE INDUSTRIAL OILS
QUALITY PROVED WHERE IT SHOULD BE PROVED — IN INDUSTRIAL USE



FROM OIL WELL TO YOU

Cities Service Radio Concerts, Fridays 8 P. M., Eastern Daylight Saving Time — 33 stations on N.B.C. coast-to-coast network.

Please Mention THE INLAND PRINTER When Writing to Advertisers.



Four G-E a-c. motor drives with adjustable speed control operating Harris automatic presses



Main plant, Smith-Grievess Co., printers, Kansas City, Mo. Completely equipped with G-E Motorized Power

When You're in Missouri

... let them show you the new, modern plant of the Smith-Grievess Company, Printers, and the Western Envelope Mfg., Co., at Kansas City. And when they do, notice the G-E motors and control installed there. For here is another good plant 100 per cent G-E motorized!

What governed their choice? Here's the answer in a few words: "Printing and manufacturing equipment was selected as a result of experience after careful study over a period of many years." It is significant that G-E Motorized Power was chosen on these grounds—a final acknowledgment of proved dependability!

You demand dependability—flexibility—economy—of course. G-E Motorized Power will bring you a better conception of each. Ask G-E specialists in the nearest office to consider your press-drive requirements with you. They will gladly cooperate



5-hp. G-E a-c. motor drive with pre-set speed control operating Miehle cylinder press

JOIN US IN THE GENERAL ELECTRIC HOUR,
BROADCAST EVERY SATURDAY EVENING ON
A NATION-WIDE N.B.C. NETWORK

 **Motorized Power**
~fitted to every need

200-343

GENERAL ELECTRIC

SALES AND ENGINEERING SERVICE IN PRINCIPAL CITIES



The trade is delighted
with the new



CROMWELL JUNIOR

TYMPAN SHEET
which we manufacture
specially for use on

MIEHLE
KELLY
HARRIS
MILLER
SIMPLEX

or any other high speed press

Scored here

Your Jobber or we ourselves will be glad
to give you full particulars

MADE BY
THE

CROMWELL PAPER CO.

WHIPPLE STREET AT 47TH

CHICAGO

U.S.A.

Summer Worry Gone!

IDEAL

(TRADE MARK REG. U. S. PATENT OFFICE)

Rollers

Eliminate
Roller Changes
when weather changes

IDEAL Typograph Rollers



Send for
This FREE
Book Today

GRAPHIC ROLLERS

Are guaranteed not to melt. The importance during summer months of being equipped with rollers that will not melt is obvious. With Graphics, under any weather conditions, at any speed there is no danger even of excessive softening! They are far ahead for form position with Ideal Typograph ductors or distributors. Excellent also for complete job-press roller equipment. Handle them like ordinary rollers but note the lack of disadvantages. Thousands of letters of appreciation prove Graphic supremacy.

Here's a roller simply unsurpassed for ductor and distributor use, and in form position with rubber type. It is what Ideal Typographs are made of that enables them to do what they do! Note below. They absolutely do away with special summer or winter rollers. They're positively guaranteed not to melt, shrink, or swell under any conditions of service on any press, at any speed. Inks, pigments, or cleaning fluids do not affect them. Dark colors remove quickly leaving no trace. Need no aging or special treatment. Don't deteriorate or need attention when not in use. These are facts, not claims! Ideal Typographs come true, *stay true*, thus saving time because resetting is unnecessary — and time of presses and men is profit for you. Ask for our booklet NOW, request equipment costs—you'll be the big winner in the short or long run.

Our products are fully protected by United States Patents

COOPERATION

The Ideal Roller & Mfg. Co. maintains a very complete laboratory and will be pleased to cooperate with printers in working out any special roller or printing problems they may have.

Sole Selling Agents

The International Printing Ink Corporation

Successor to

THE AULT & WIBORG COMPANY PHILIP RUXTON, INCORPORATED
THE QUEEN CITY PRINTING INK COMPANY

IDEAL ROLLER & MANUFACTURING CO.

General Offices and Plant No. 1
2512 W. 24th Street, Chicago, Illinois

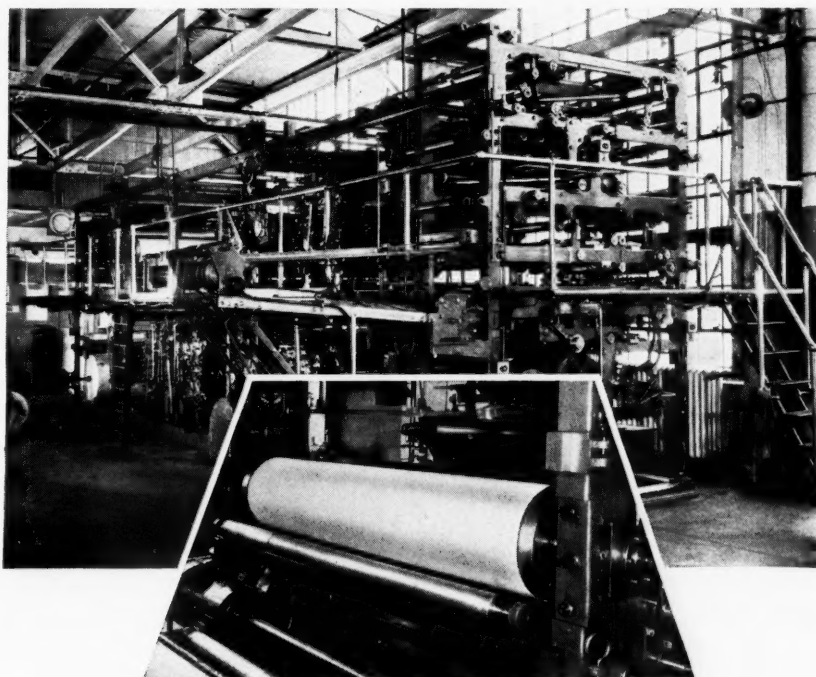
Plant No. 2: 22nd Street and 39th Avenue
Long Island City, New York

—And NOW it's on the Press that Prints the "Pennsylvania Farmer"

Aloxite Brand Tympan Paper

REG. U. S. PAT. OFF.

The top-sheet that eliminates offset—economically



On the sixty-four page Hoe Rotary Magazine Press that turns out the "Pennsylvania Farmer" at the Capper-Harman-Slocum Inc. plant in Pittsburgh, Aloxite Brand Tympan Paper is doing a great job. ¶ Neff Laing, general manager, says that this truly sensational top-sheet runs for their complete edition of 170,000 and is still in good condition.

¶ He says that they clean the sheet after 20,000—just a light brushing with naphtha—and its surface is again free and clean. He also says that this new principle in top-sheet is giving them far better service and results than running with the oil offset formerly used.

¶ And this is only one of many plants in which Aloxite Brand Tympan or Top-sheet is working wonders. ¶ The principle is simple. A sheet coated with a myriad of fine abrasive grains—a multitude of raised points with spaces or valleys between into which the slight amount of ink left by each impression is deposited. ¶ There is no inked surface—therefore there can be no offset. ¶ And remember, please, that there is no shedding of the abrasive grain and no added wear upon printing plates.

If you are interested in trying this Innovation in Top-sheets on your Perfector Presses, write for sample sheets. We will be glad to send them

The CARBORUNDUM Company, Niagara Falls, N. Y.

REG. U. S. PAT. OFF.

CANADIAN CARBORUNDUM CO., LTD., NIAGARA FALLS, ONT.

Sales Offices and Warehouses in New York, Chicago, Boston, Philadelphia, Cleveland, Detroit, Cincinnati, Pittsburgh, Milwaukee, Grand Rapids, Toronto, Ont. • The Carborundum Co., Ltd., Manchester, England • Deutsche Carborundum Werke, Dusseldorf, Germany

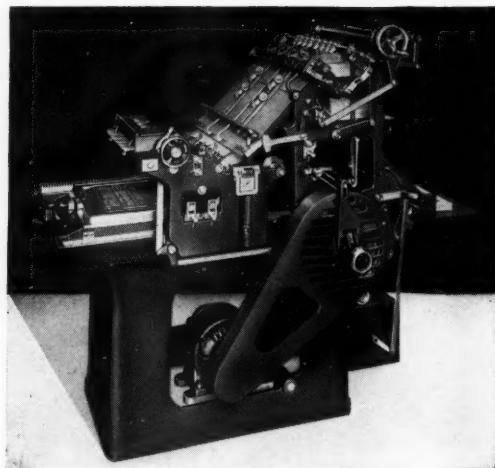
(CARBORUNDUM AND ALOXITE ARE THE REGISTERED TRADE MARKS OF THE CARBORUNDUM COMPANY FOR ITS PRODUCTS)

SALGOLD "Automatic Jobber"

An unequaled machine at a low price

THIS is a compact unit for high-speed production, constructed by the best engineering brains. The materials and workmanship combined make it an ideal machine for plain and color printing and is guaranteed for register in color work.

Its size is 10 by 15 inches, with a speed of 3500 impressions per hour; envelopes, two up, 6000 per hour. It can be installed in a very small space. For high-speed production work, at an initial cost that assures profits, it will pay you to invest your money by installing this machine in your plant.



For sale exclusively by

Howard D. Salins Golding Printing Machinery Inc.

608 SOUTH DEARBORN STREET, CHICAGO, ILLINOIS

Telephone Harrison 5936

Agents
CHARNOCK MACHINE CO., Inc.
 Buffalo, N.Y.
F. J. FINCK
 San Antonio, Texas
OTTO LUDWIG
PRINTERS SUPPLY CO., Inc.
 Hartford, Conn.

MIRAMAN *Chromotype flat bed* Printing Machine



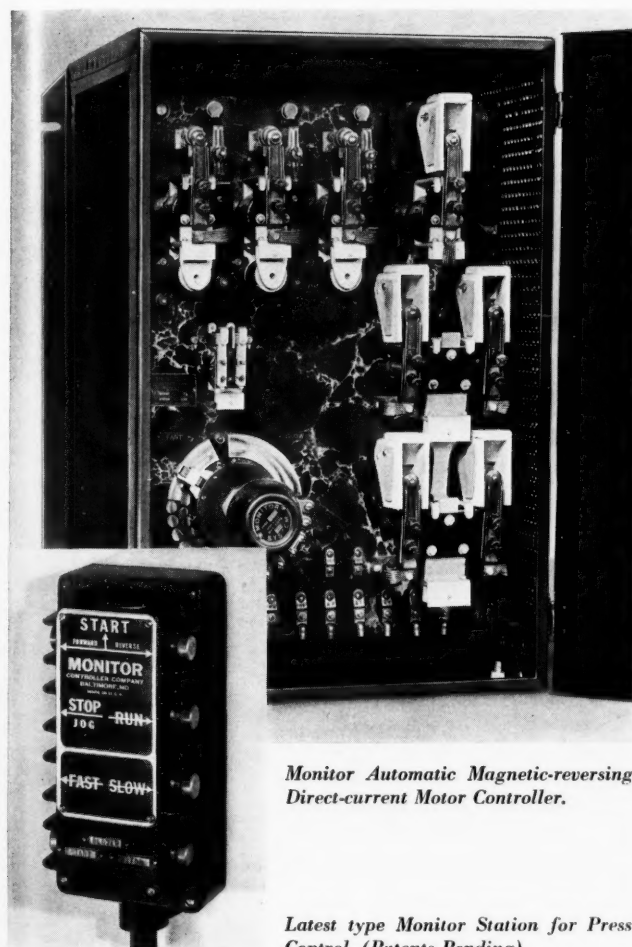
MAXIMUM printing size 20½ x 28¾; maximum size of sheet 21¾ x 29½; output 2400 per hour. The Miraman will print all classes of work from jobbing to large orders of illustrated commercial work and multicolor printing. The machine delivers on three interchangeable trays (or without) in one complete pile delivery. Other notable features are perfect register, easy accessibility, simple operation, fine graduation of the ink feed and excellent distribution of the inking rollers. *Comes with automatic paper feeder.*

For sale exclusively by **HOWARD D. SALINS GOLDING PRINTING MACH. Inc.**

608 SOUTH DEARBORN STREET, Telephone HARRISON 5936, CHICAGO, ILLINOIS

Built for Better Service . . .

Monitor magnetic-reversing press Controller



*Monitor Automatic Magnetic-reversing
Direct-current Motor Controller.*

*Latest type Monitor Station for Press
Control. (Patents Pending)*

MONITOR built the first pre-set speed controller for printing-press drive. This latest one is particularly for type, lithographic and gravure presses. In addition to pre-set speed, it gives magnetic reversing, dynamic braking, safety type jog forward and reverse, safe stop and slow-down under button control. The new Monitor side-frame construction used for mounting permits the external wiring to be completed before the controller is slipped into its cabinet and the wires connected to its terminals. The door swings freely over the speed-setting handle, permitting easy inspection. There is also an a. c. controller of this same type that fits in the same cabinet and uses the same control stations.

MONITOR CONTROLLER COMPANY
Gay, Lombard and Frederick Streets, Baltimore, Md.

IF YOU HAVE A CONTROL PROBLEM . . . CONSULT MONITOR

Monitor *does it automatically*

Durability



JUDGE THE Oversewn TEXTBOOK,

regardless of size or thickness, by its DURABILITY. Handle it as you like. Subject it to much opening and closing. Yank it about if you want to. Give it the careless treatment of daily school use.

Then your judgment will be: "Still Serviceable. No loose leaves. Back not broken. The best investment ever made in **Book Sewing**."

Such sewing must appeal to textbook publishers. It is the sewing specified by the American Library Association. Ten years' use in Public Libraries warrants this. If you are not fully acquainted with **Oversewing** and the machines upon which it is done, write us today for information.



Oversewing holds the Text Book together, even after leaves and covers are in tatters.

**Oversewing
Machine Co.**
368 Congress St.
Boston, Mass.

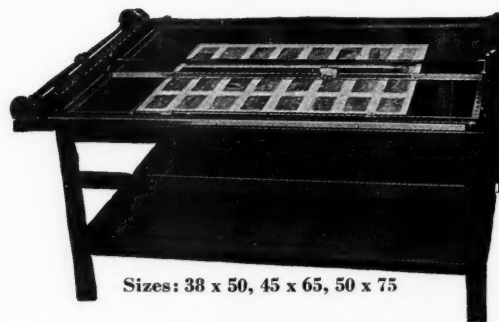


The adequately bound special-requirement volume...textbook, dictionary, catalog, etc...is an Oversewn volume.

How Do YOU Check the Accuracy of Your Line-up and Register ?????????

The **C**raftsman

Geared Line-up Table



Sizes: 38 x 50, 45 x 65, 50 x 75

The Precision Gauge of Printing Quality in Representative Plants Everywhere

Do you know, that besides bringing up the quality of your work to an entirely new standard, you will cut down the actual line-up and register time as much as half. And this is not all—think of the value of the press waiting time you eliminate—every day. Figure this for a year and you will see most of the cash to pay for a Craftsman. Start a new order of things in your shop—today. Write us at Chicago or Waltham.

CRAFTSMAN Line-up Table Corporation

*Makers of the World's Leading Line-up Device
for Printers and Lithographers*

49 River Street, Waltham, Mass.

Western Office: 608 South Dearborn St., Chicago

Sole Distributors for Canada: Toronto Type Foundry Co., Ltd.

Monotype Progress

It has been the consistent policy of the Monotype Company to provide for all Monotype users the typographic material to meet every requirement.

This Company has not hesitated to make extensive investments nor to pay heavy royalties in fulfilling this purpose.

It has manufactured matrices for casting type faces drawn by such well-known design artists as Frederic W. Goudy (Monotype Art Director), Bruce Rogers, Frederic Warde, Sol. Hess (Monotype Assistant Art Director) and others, as well as reproductions of traditional and modern type foundry faces in general use by printers, advertising typographers and newspapers and periodicals.

During the past year matrices for casting many additional faces have been manufactured and made available for casting on Monotype and Thompson machines, among them the faces of which single-line specimens are shown in the adjoining column. Specimen sheets showing all available sizes of any of these type faces will be sent to any publisher, printer or typographer on request.

No. 334—14 to 36 Point

Artercraft Is Now Available for Cas

No. 575—18 to 36-14 Point

BODONI BOLD PANELL

No. 418—14 to 36 Point

Century Bold Condensed Is Now Available fo

No. 518—14 to 36 Point

Century Bold Extended I

No. 315—6 to 60 Point

Deepdene (Goudy) Is Now Available for

No. 3151—6 to 60 Point

Deepdene (Goudy) Italic Is Now Available for C

No. 29415—14 to 72 Point

Goudy Bold Swash Is Now Av

No. 38315—14 to 72 Point

Goudy Handtooled Swash Is N

No. 327—10 to 72 Point

Goudy Text Is Now Available for Casti

No. 310—18 to 72 Point

LOMBARDIC CAPITALS

No. 309—12 to 30 Point

HADRIANO (GOUDY) IS N

No 461—14 to 36 Point

Nicholas Cochon Is Now Available for Ca

No. 675—12 to 72 Point

Ultra Bodoni Is Now Avai

No. 6751—12 to 72 Point

Ultra Bodoni Italic Is No

No. 329—6 to 36 Point (42, 48, 60 and 72 Point being made)

Monotype Sans-Serif Light Is Now Availa

No. 330—6 to 72 Point

Monotype Sans-Serif Bold Is Now Availa

The Monotype Sans-Serif Series is now being completed by the manufacture of matrices for a Medium and an Extrabold



Send for Copy of Brochure Showing Specimen Pages set in Frederic W. Goudy's Monotype Deepdene and Italic



LANSTON MONOTYPE MACHINE COMPANY

Monotype Building, Philadelphia, Pa.

Text composed in Monotype Sans-Serif Bold No. 330

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Nicolas Cochin Bold & Mercure

BOSTON
Machine Composition Company, 470 Atlantic Ave.
BUFFALO
Charnock Machine Company, 160 Ellicott Street
CHICAGO
Turner Type Founders Co., 537 South Dearborn St.
CLEVELAND
Turner Type Founders Co., 1729 East 22nd Street
DES MOINES
Des Moines Printers Exchange, 214 Second Street
DETROIT
Turner Type Founders Co., 516 West Congress St.
KANSAS CITY, MO.
Kansas City Printers Exchange, 714 Baltimore Ave.
PHILADELPHIA
Emile Riehl & Sons Company, 18 North Sixth Street
SAN FRANCISCO
Mackenzie & Harris, Incorporated, 659 Folsom St.
ST. PAUL
Perfection Type, Incorporated, 141 East Fifth Street
BALTIMORE
*J. C. Niner Company, 16 South Gay Street
RICHMOND
*Pelouze Printers Supply Co., 25 North 12th Street

Legible, colorful, and graceful in design, these types belong in the cases of all printers who believe in keeping their composing room up-to-date.

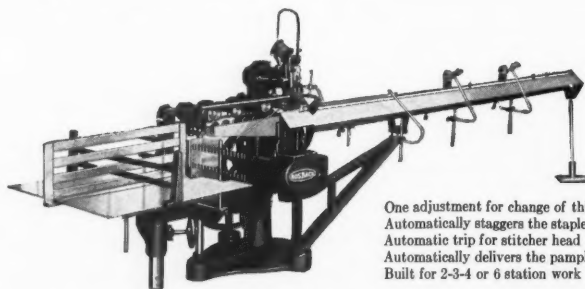
CONTINENTAL TYPEFOUNDERS ASSOCIATION, INC.

216 East Forty-Fifth Street, New York City

*Field Agents

Rosback Single Head Stitcher and Feeder

A strictly commercial jobbing machine for saddle back stitching. *with Multiple Stations* 2" to 12" page. Up to six stations. Does extended cover work. From Eliminates gathering or inserting. Stitches single 2 to 4 times the capacity of the ordinary pamphlet or multiple forms from 5½" to 26" long, with from stitcher. Changed for any job in less than 5 minutes.



One adjustment for change of thickness
Automatically staggers the staples
Automatic trip for stitcher head
Automatically delivers the pamphlets
Built for 2-3-4 or 6 station work

It has a capacity of 48,000 on 2 staple work, 39,840 on 3 staple work and 72,000 on 4-6-8 staple work. It will automatically place the staples at any given position leaving any margin desired on top or bottom of pamphlet.

It is a strictly commercial machine that can be set for any job in less than five minutes and can be profitably used on the smallest jobs.

Special features of this machine are its simplicity of construction, easy adjustment and great capacity. A Multiple Station Machine—Inserts while feeding.

QUALITY  PRINTING
PRINTING COMPANY
Fort Wayne, Ind.

June 11, 1929

F. P. Rosback Co.
Benton Harbor, Michigan

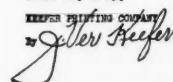
Gentlemen:

We have just installed and have in operation one of your four station Rosback Stitchers and are very much elated with its performance—especially with the speed and accuracy it handles extension cover booklets.

We have in our plant at least one million extension cover books to complete in the next six months and feel that we are on the right track as far as the stitching is concerned.

Any print shop that has a normal amount of stitching to do can use the Rosback to very good advantage. We are thoroughly satisfied in every way.

Yours very truly,


F. P. Rosback

JVE:HW

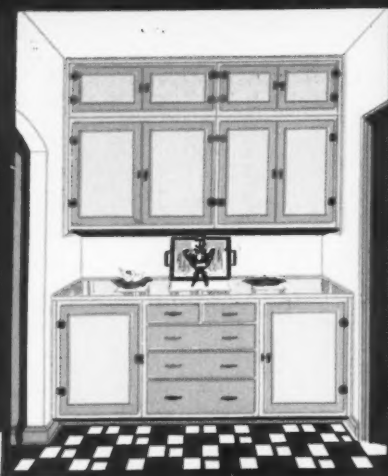
F. P. ROSBACK COMPANY, Benton Harbor, Michigan



YOUR DREAM
KITCHEN

JEAN BERTÉ COLOUR PROCESS

Cover of a booklet, designed and printed by the Stewart-Simmons Company, Waterloo, Iowa, for the Curtis Companies, Inc., Clinton, Iowa, manufacturers of Curtis Woodwork, featuring the new Curtis Sectional Kitchen Cupboard Units.



"Everything but ze keetchen sink," exclaimed the famous M. Jean Berte in enthusiastic reply to a query about what could be most effectively reproduced by his own inimitable process of colour printing.

Even the great and only M. Berte himself grossly underestimated its capabilities. Along comes one of his licensee printers and creates a booklet just full of not only kitchen sinks, but also stoves, refrigerators, cabinets and all the other appurtenances that the good housewife dreams about. M. Berte's "Dream Kitchen" booklet will be sent to you upon request.

ARKANSAS

LITTLE ROCK
Democrat Printing &
Lithographing Co.

CALIFORNIA

LOS ANGELES
Young & McCallister
SAN FRANCISCO
Knight-Counihan Co.

COLORADO

DENVER
W. H. Kistler Stationery Co.

CONNECTICUT

HARTFORD
R. S. Peck & Company

DISTRICT OF COLUMBIA

WASHINGTON
Columbian Printing Co., Inc.

GEORGIA

ATLANTA
Montag Bros., Inc.
Townley-Webb & Martin, Inc.

ILLINOIS

CHICAGO
Curtis-Johnson Printing Co.
Hillison & Etten Co.
Magill-Weinsheimer Co.
Manz Corporation
Poole Bros., Inc.
Shattock & McKay Co.
Toby Rubovits, Inc.
The Wessel Co.

JOLIET
The Gerlach-Barklow Co.

ROCKFORD
Wilson-Hall Printing Co.

INDIANA

INDIANAPOLIS
Colortype Corporation
Hampton Printing Co.

IOWA

DUBUQUE
Pauly Printing Co.

IOWA CITY
Economy Advertising Co.

MARSHALLTOWN
Marshall Printing Company

SIOUX CITY
Verstegen Printing Co.

WATERLOO
Stewart-Simmons Co.

KANSAS

WICHITA
McCormick-Armstrong Co.

MARYLAND

BALTIMORE
Norman T. A. Munder & Co.

MASSACHUSETTS

BOSTON
Rust Craft Publishers, Inc.
The Sherrill Press
The Stetson Press, Inc.

CAMBRIDGE

The Barta Press
Tolman Print, Inc.:
University Press

LEOMINSTER

The Leominster Printing Co.

WORCESTER

The Commonwealth Press

MICHIGAN

DETROIT

Detroit Press
Printers, Inc.
Saturday Night Press, Inc.
The Stubbs Company

GRAND RAPIDS

Dean Hicks Co., Inc.
White Printing Co.

LANSING

The Dick Short Co., Inc.

MINNESOTA

LONG PRAIRIE

The Hart Co.

MINNEAPOLIS

Character Printing Co.

ST. CLOUD

Fritz-Cross Co.

MISSOURI

KANSAS CITY

McKinley Publishing Co.

ST. LOUIS

H. S. Collins Printing Co.
Simmons-Sisler Co.
Woodward & Tiernan Co.

NEBRASKA

OMAHA

The Acorn Press

NEW JERSEY

CAMDEN

Levering-Riebel Co., Inc.

MONTCLAIR

The Globe Press, Inc.

NEWARK

The Essex Press
Alex. G. Highton, Inc.
Peck Printing Corp.

NEW YORK

ALBANY

The Argus Co., Inc.

BUFFALO

Baker-Jones-Hausauer, Inc.
The Holling Press, Inc.

NEW YORK

The Aldus Printers, Inc.
Bartlett Orr Press
Ellert Printing Company
Federal Printing Co.

C. H. Forsman Co.

Gatto Engraving Co., Inc.

L. Kehlmann Co.

Lisiecki Press, Inc.

Longacre Press, Inc.

Madison Square Press

Pace Press, Inc.

Julius Pollak & Sons, Inc.

Redfield-Downey-Odell Co.

Rogers-Kellogg-Stillson Co.

John H. Smith Press, Inc.

The Tabard Press

Tri-Arts Press, Inc.

Uns & Co.

ROCHESTER

John P. Smith, Inc.

OHIO

CINCINNATI

American Printing &
Label Co.

The Mount Press Co.

The Richardson-Taylor
Printing Co.

CLEVELAND

The Corday & Gross Co.
The Lezius Hiles Co.

DAYTON

Thompson Printing Co.

TOLEDO

The Caslon Co.

OKLAHOMA

OKLAHOMA CITY

Turnbull-Russell Co.

TULSA

McCormick-Armstrong Co.

OREGON

PORTLAND

Bushong & Co.
Lane Miles Standish Co.

PENNSYLVANIA

LEBANON

Lebanon Paper Box Co., Inc.

PHILADELPHIA

Chilton Class Journal Co.,
Inc.
Franklin Printing Co.
Ketterlinus Lithographic
Mfg. Co.

The Rose Co.

Edward Stern & Co., Inc.

PITTSBURGH

The Caslon Press, Inc.

RHODE ISLAND

PROVIDENCE

Livermore & Knight Co.

TENNESSEE

NASHVILLE

Cullum & Ghermer Co.

Williams Printing Co.

TEXAS

DALLAS

Johnston Printing &
Advertising Co.

HOUSTON

Standard Printing &
Litho. Co.

SAN ANTONIO

Maverick-Clarke Litho Co.

WASHINGTON

SEATTLE

Acme Press,
Frank McCaffery
Farwest Lithograph &
Printing Co.

SPOKANE

Inland-American Printing
Company

WISCONSIN

MILWAUKEE

The Gugler-Lithographic Co.
Meisenheimer Printing Co.
Meyer-Rotier-Tate Co.

CANADA

TORONTO

Saturday Night Press
Southam Press, Ltd.

MONTREAL

Dodd-Simpson Press, Ltd.
Federated Press, Ltd.
The Ronalds Co., Ltd.

VANCOUVER

Gehrke's Ltd.

WINNIPEG

Public Press, Ltd.

WALLACE & TIERNAN PRODUCTS, Inc., BELLEVILLE, N. J.

WALLACE & TIERNAN, LTD., LONDON, ENGLAND PHILLIPS & PAIN, PARIS, FRANCE

Sole Distributors and Licensors of the Jean Berte Colour Process
Patented in the United States, Canada and Foreign Countries

"It is the best type cleaner we have found in 30 years"

THE ABOVE is quoted from one of hundreds of letters from shops all over the country praising the marvelous performance of Phenoid Instantaneous Type Cleaner.

From the big New York and other metropolitan newspapers down to the smallest shops, all who have used Phenoid are wedded to it for life.

Phenoid does the job as no other type cleaning fluid can. The hardest caked ink on the finest line or half-tone cuts is child's play for Phenoid. Ordinary ink on forms, type, cuts,

and any part of the press or the job disappears as if by magic.

Phenoid dries three times as quickly as benzine and cannot leave a trace of oil stain, because there is no oil in it. (Drop some on paper. No stain. That's Proof.) And Phenoid cannot injure metal, wood or hands.

We want to send you a can of Phenoid on trial, to prove to you that it is the finest type cleaner you ever hoped to see.

Just sign coupon and send it along. You'll be glad of the day you did.

PHENOID
TRADE MARK
**INSTANTANEOUS
TYPE CLEANER**

**Send the coupon
for trial offer can**



CHALMERS CHEMICAL COMPANY,
123 Chestnut Street, Newark, N. J.

Gentlemen: Please send me entirely free of charge a generous sample can of Phenoid Instantaneous Type Cleaner.

Name

Address

The Inland Printer Announces the

CATALOG

OF EQUIPMENT *and* SUPPLIES
for THE GRAPHIC ARTS . . .

will be published October, 1930

THIS publication will contain individual catalogs of manufacturers and supply firms selling the printing and allied industries, together with a most complete listing of firms under products manufactured, sold or distributed.

The idea of distributing catalogs in this form has been proved basically sound in major industries. It effects a definite saving in that it automatically solves the problem of the manufacturer, supply firm and the buyer.

Here in an attractive permanent binding will be presented to the buyer in compact interesting form information on machines and supplies he requires, thereby saving his time, space for filing, etc. It also insures the seller that information on his line of products is constantly available.

This Catalog will be definitely established as a most complete and serviceable Buying Guide; the obligation of the publishers does not end with distribution.

It will pay you to investigate this opportunity. For a reasonable price (the usual cost of postage) it is possible for every manufacturer and supply firm to distribute a complete Catalog of their products nationally to all reputable purchasing units in the printing industry.

●

THE INLAND PRINTER COMPANY

330 South Wells Street, Chicago, Illinois

New York Office: One East 42nd Street

●

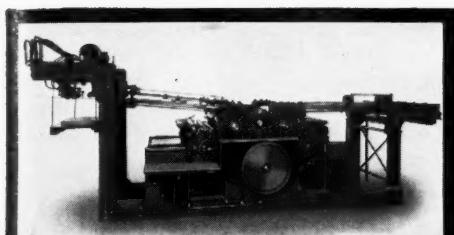
FOR 46 YEARS PUBLISHERS OF THE INLAND PRINTER

a CORNER

on

AUTOMATIC FLATBED ADVANTAGES

MAIL THIS
COUPON



2 COLORS

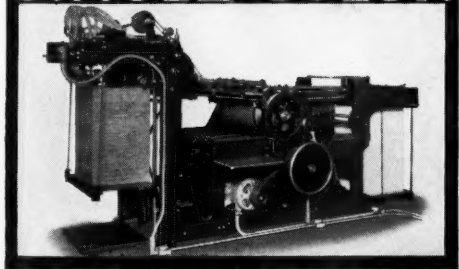
HARRIS

20 x 26

4 ROLLER

AUTOMATIC FLATBED

SINGLE COLOR



THE announcement of any new printing press is interesting if it mentions an improvement over past design.

The cold outlay of money, however, recommends that you purchase the one press which sets a new standard in the industry . . . the one press which produces difficult color work at a rate beyond anything heretofore thought possible for quality results.

This press is the new Harris four roller 20 x 26 automatic flatbed, built in two models . . . two color and single color.

All four form rollers cover the maximum 20 inch form. The speed of the two color is 3000; the single, 3600. The sheet size is 8½ x 11 to 22 x 30. The ink distribution is more than adequate for the heaviest, largest solids. Rugged impression strength. Inbuilt Harris pile feeder and pile delivery. Chases can be supplied up to 28½ inches. Easy and convenient to operate. Overall dimensions; single color, 12' 2" x 6' 5"; two color, 17' 2" x 6' 9". Complete with motor equipment.



The coupon brings you complete information. Whether you are ready to buy or not, you should know about this modern machine. Send in the coupon without thought of obligation.

HARRIS · SEYBOLD · POTTER

Harris-
Seybold-
Potter Co.

Union Trust
Bldg., • Cleveland

Please send me more
data regarding the
new Harris 20 x 26 four
roller automatic flatbed.

---Single Color
---Two Color ---Both Models

Name.....

Firm.....

Address.....

City..... State.....

Now!!

...bantam delivery at amazingly low costs

40 miles on a gallon of gas!

1,000 miles on a 2 quart filling of oil!

20,000 to 40,000 miles on a set of tires!

Cost per mile (gas, oil and tires) less than $\frac{3}{4}$ c!

28 cubic feet of carrying space!



... backed by 8 years of proven reliability!

THE AMERICAN
Austin

PRINTERS: You wouldn't use the big cylinder to do a Kelly job... why waste big truck operating costs and depreciation on small delivery service. The Bantam Austin is the Kelly of delivery cars, as economical as linotype and as smart as Futura. Operates at practically motorcycle cost. Investigate. Send coupon.

AMERICAN AUSTIN CAR CO., INC.,
7300 Woodward Ave., Detroit, Mich.

I. P. 630

Gentlemen: Please send me the facts about
the American Austin Bantam Delivery Car.

Name _____
Address _____

TIME... "MEISEL PRODUCTS ARE BUILT TO HELP THE PURCHASER"

The measurement of any commercial machine is **PRODUCTION** and **TIME**.

TIME is the soul of this world. **TIME** is measured by heart-throbs.

Growth is the only evidence of life and **TIME** is life: — therefore **MEISEL** **TIME** saving machinery provides for growth.

History has triumphed over **TIME**. Experience is history. **MEISEL** machinery backed by over two score years of experience has triumphed over **TIME** for their customers.

No man can tether **TIME** or tide: — therefore Procrastination is the thief of **TIME**. **MEISEL** machinery gives the maximum machine hours.

TIME covers the following units of costs: Initial cost, Repairs, Wages and Depreciation.

Initial cost and Depreciation are brought to a minimum hourly basis due to modern design which remains modern. No replacement necessary due to antiquity.

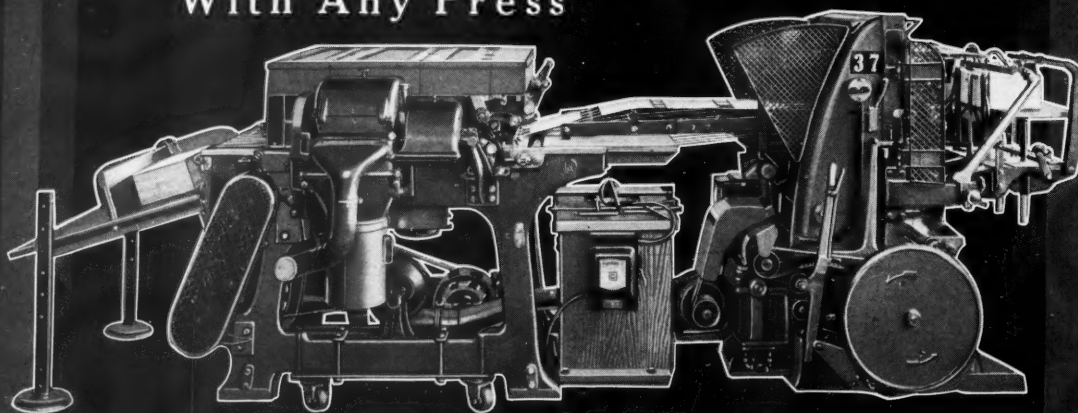
A low unit production hourly Wage is caused by multiple operations being performed in one swift passage through the machine.

Fine workmanship and the best of material has brought the unit hourly cost of repairs very low.

There is true economy in using **MEISEL** machinery.

MEISEL PRESS MFG. CO., 944 Dorchester Ave., BOSTON, MASS., U. S. A.

HIGH SPEED BRONZING With Any Press



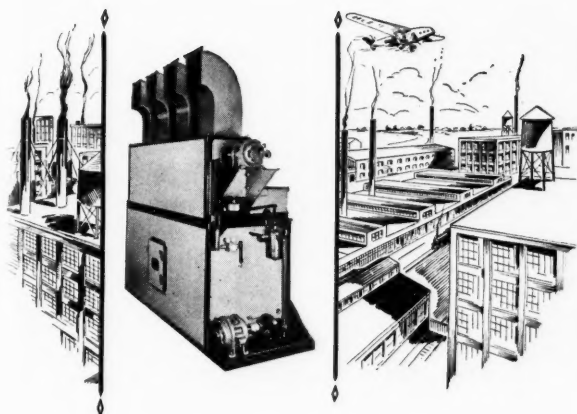
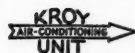
Showing Milwaukee Bronzer With Vertical

Outstanding Features:—Heavy construction, portable, guaranteed to bronze and clean sheets in one operation—no loose bronze flying around—We erect and demonstrate machine on your floor. Write for prices and further details.

324 Mineral St.

C. B. HENSCHEL MFG. CO.

Milwaukee, Wis.



> > > **THE EXPERIENCE** gained in pioneering the Unit principle of Air-Conditioning and in manufacturing all types of units is a guarantee that every Kroy Air-Conditioning installation is correct in design and principle. Kroy Units are easy to install and economical in operation. They provide maximum flexibility and 100% salvage value. In fact, a Kroy Air-Conditioning installation insures the utmost in efficiency, economy, serviceability and satisfaction for the user . . . It is not strange, therefore, that a list of users of Kroy Air-Conditioning equipment reads like a roster of the nation's leaders in every industry where Air-Conditioning equipment is used.

YORK HEATING & VENTILATING CORP.
1553 Sansom Street
Philadelphia

LIST OF USERS

DuPont
Spencer Printing
N. Y. World
International Playing Card
Roger Williams
Foxboro Company
Peerless Lithographing
Theodore Schmidt
Pond-Ekberg
Buckingham Routh
U. S. Playing Card

YORK HEATING & VENTILATING CORPORATION
also manufactures Heat-Diffusing Units, Kroy Air-Cooling Units, Kroy Unit Heaters and Super-Fin Fan Blast Radiation



Throw It Out!

A SMALL thing like a bad heater on a press can cause all sorts of trouble, spoil and delay jobs and ruin your profits.

Does the heater you use always operate automatically? Does it start and stop with the press? Is it free from soot and burning of tapes? Does it really prevent offset and static electricity trouble? If it doesn't meet these specifications, then it's worse than useless and you should change to

The CRAIG DEVICE

Permanently Automatic Gas Sheet Heater

Try One on Your Own Press

30 day free trial

for your convenience

CRAIG SALES CORPORATION

636 Greenwich St., New York City

I want to accept your 30 day free trial. There is no cost or obligation.

MAKE AND SIZE OF PRESS.....

VOLTAGE..... A.C. CYCLES
D.C.

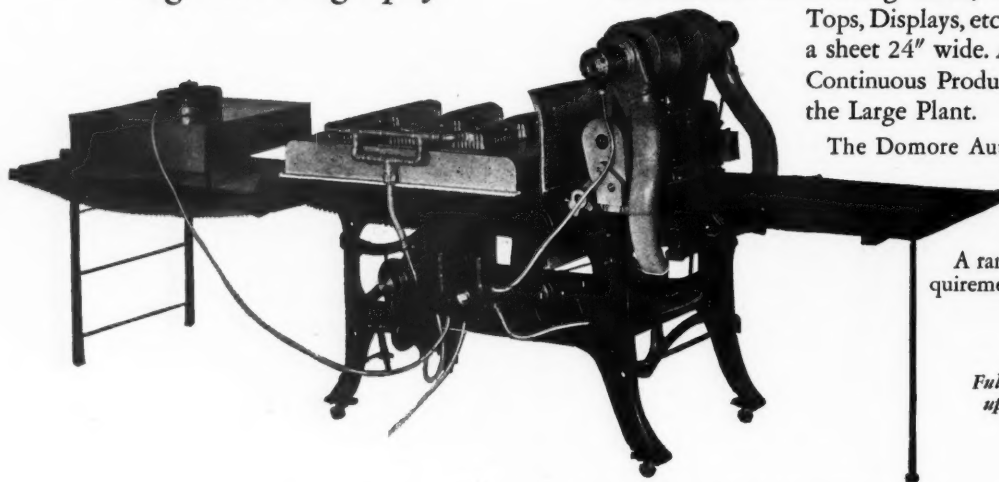
MY NAME.....

ADDRESS.....

SIZES FOR EVERY REQUIREMENT

Raised Printing, Process Embossing, Thermography

The 24" Domore Automatic Process Embosser illustrated here, is designed especially for the large manufacturer of Greeting Cards, Calendars, Box Tops, Displays, etc., etc. Will take a sheet 24" wide. A High Speed, Continuous Production Unit for the Large Plant.



The Domore Automatic Process Embosser is also made in the 12" and 18" sizes.

A range for every requirement.

Full particulars upon request.

121 Second St.
SAN FRANCISCO

DOMORE PROCESS CORPORATION, LTD.
608 So. Dearborn St., CHICAGO

280 Broadway
NEW YORK CITY

POSITIVE, CONTINUOUS FEEDER PICKUP DEPENDS ON THE AIR PUMP

And so you may realize how important it is to be sure that the air pump on the feeder you buy is capable of this kind of pickup when you get it—but more important still—capable of it after years of service. Because most worthwhile

The Printer's Air Pump
for All Feeders
Lasts a Lifetime
24-hour Service



feeders do use these pumps is reason enough that you should be sure that your feeder has this particular pump.

Get the Free Information

**LEIMAN BROS.
PATENTED
ROTARY
POSITIVE
AIR PUMPS**

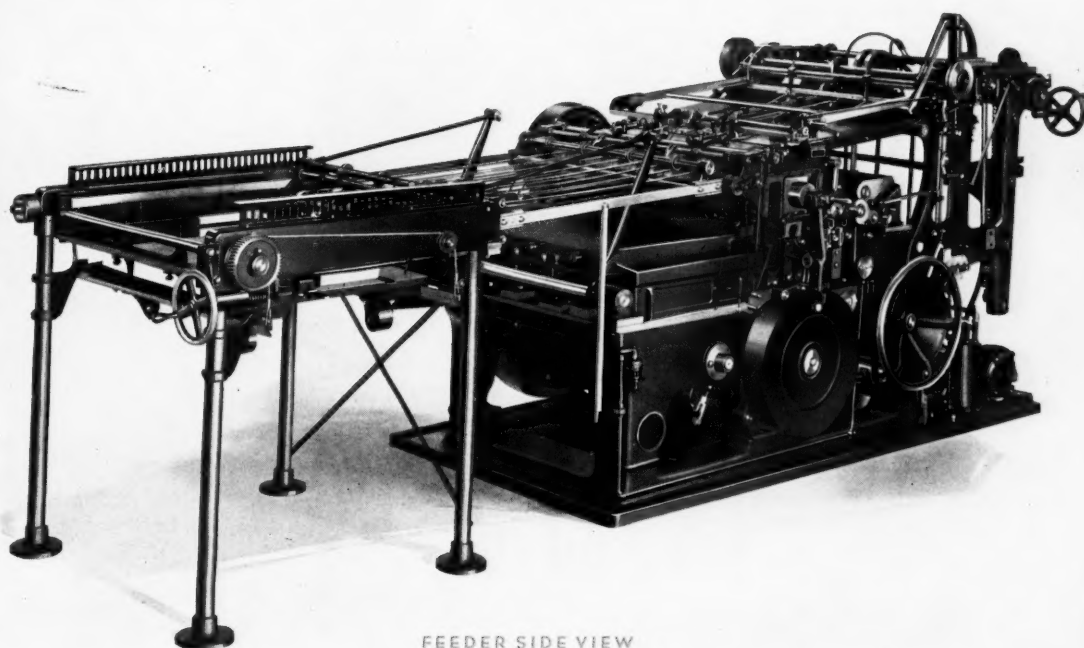
for pressure blowing and vacuum pickup

MANY SIZES

also used for cooling linotype moulds, agitating electrotpe solutions, blowing dirt out of machinery and type cases.

LEIMAN BROS., Inc. 23 (AE) WALKER ST., NEW YORK
MAKERS OF GOOD MACHINERY FOR FORTY YEARS

ANOTHER KELLY PACEMAKER OF THE PRESSROOM



FEEDER SIDE VIEW

Kelly Automatic No. 1

A NEW KELLY PRESS • Compact and sturdy • matchless in operating and printing qualities and pressman conveniences

Sheet size, $8\frac{1}{2} \times 11$ to 22×28 inches • bed size, $25\frac{1}{4} \times 28\frac{3}{4}$ inches • inside poster chase, $22 \times 26\frac{3}{8}$ inches • three form rollers completely covering 17×28 inch forms • two form rollers completely covering $19\frac{3}{4} \times 28$ inch forms • floor space, $5' 10" \times 13' 7"$ • ink thoroughly cut up before reaching form rollers by large oscillating steel drum, two vibrators and two rider rollers placed back of the cylinder, giving an even, continuous thin film sufficient for heavy solids and halftones • a system tried and proved by years of use • positive closing finger gripper mechanism • automatic ink fountain trip • pull guide for side registration • slowdowns for control of sheet contact at the drop guides • open space for cylinder make-ready • clear space for putting on forms and making press bed corrections • simplified oiling system

Continued on next page of this insert

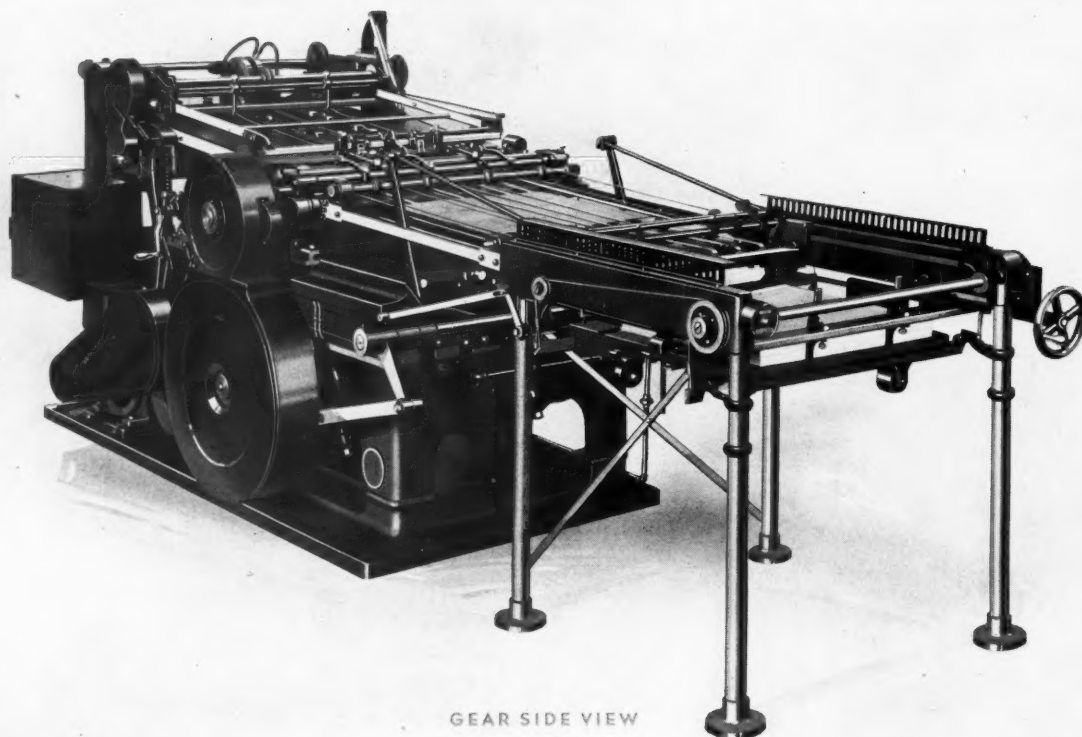
Sold and Serviced by

AMERICAN TYPE FOUNDERS COMPANY

Sold also by SEARS COMPANY CANADA LIMITED, Toronto-Montreal-Winnipeg; CAMCO [MACHINERY] LIMITED, London, England
NATIONAL PAPER AND TYPE COMPANY, Central and South America, Mexico, Cuba, Porto Rico and West Indies

SET IN BERNHARD GOTHICS MODERNISTIC STARS

EIGHT THOUSAND KELLY PRESSES IN OPERATION



GEAR SIDE VIEW

Kelly Automatic No. 1

A NEW KELLY PRESS • Operating speed, 2200 to 3600 per hour according to work requirements and floor conditions

full automatic operating control • SOLID COLUMN supporting all press working parts • floor plate with beaded edges on which motors are mounted • note accessibility of motors • variable speed controller and push button stations • Kelly automatic blast and suction type feeder • Kelly extension delivery • • No. 1 Kelly presses have been operating for more than a year • others are being installed as fast as we can produce them • orders are taxing factory facilities • No. 1 Kelly is already a proven success • all presses are operating satisfactorily, a functioning that is consistent with the accumulated experience of our sixteen years of automatic printing press building • every convenience for the pressman, with particular attention to accessibility, has been built into this new Kelly model to insure a high percentage of productive time

See other side of this insert

Sold and Serviced by

AMERICAN TYPE FOUNDERS COMPANY

Sold also by SEARS COMPANY CANADA LIMITED, Toronto-Montreal-Winnipeg; CAMCO [MACHINERY] LIMITED, London, England
NATIONAL PAPER AND TYPE COMPANY, Central and South America, Mexico, Cuba, Porto Rico and West Indies

SET IN BERNHARD GOTHICS MODERNISTIC STARS

The Colt's Armory Platen Press

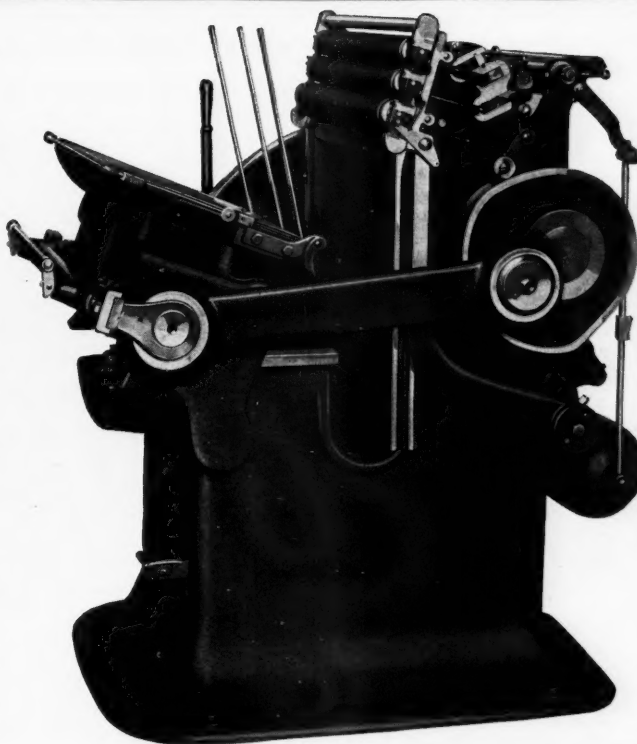
FOR THE FINEST art printing (forms up to 14" x 22") and for specialty printing of infinite variety.

For printing large, heavy forms which demand unusual distribution, without double rolling.

Write for complete information about modern COLT'S ARMORY and LAUREATE PRESSES.

THOMSON-NATIONAL PRESS COMPANY, INC.

FRANKLIN, MASSACHUSETTS
NEW YORK: 461 Eighth Avenue
CHICAGO: 343 So. Dearborn Street



AD 7

"It's Not the Heat — It's the Humidity!"

THE fellow who says that is a pest and a nuisance always, but he tells a sad truth about the press room, anyway.

It's all a question of relative humidity when there's a good job on the presses. There must be no spoilage due to static nor any inaccurate registration because the paper has shrunk between the runs.

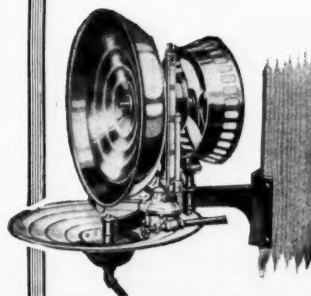
Bahnson Humidifiers automatically create just that proper range of humidity percentage which insures good printing and prevents those time and material wastes that often put a printer "in the red."

The cost is reasonable—the operating expense a bagatelle. We will be glad to go into details and give you the names of users of Bahnson Humidifiers.

THE BAHNSON COMPANY

93 Worth Street, New York City

General Offices and Factory, WINSTON SALEM, N. C.



..... step up your profits with this Thompson Concentrated Type Cabinet!

ACTUALLY, we can show you how this compact, labor-saving and orderly cabinet will pay for itself in a very short time.

Lowers your composing costs. Provides quicker service on jobs. Insures better workmanship. And these are only a few primary features of this very productive unit.

Avoid useless confusion. End the waste of valuable time. Cut out lost motion. Investigate this moderately priced cabinet now. Complete specifications and price on request.

Antique Oak or Olive Green Enamel Finish.

No. 12113 Removable Working Top is standard equipment. On the bank are spacing materials cases as follows:

No. 12007-A—Space and Quad Case for spaces and quads.

No. 12007-B—Thin Copper and Brass Case for $\frac{1}{2}$ point Copper Spaces and 1 point Brass Spaces.

No. 12007-C—Lead and Slug Case to hold leads and slugs from $1\frac{1}{2}$ to $9\frac{1}{2}$ picas by ems.

Removable working top is also equipped with a rack with numbered compartments to hold leads in lengths from 10 to 40 picas by ems, and of slugs in lengths from 10 to 50 picas by ems.

Body of cabinet has 46 California Job Cases and 2 Blank Cases.

*For Sale by Independent Dealers
and Type Founders the World Over*



No. 12007 Cabinet
(Case Side)

Thompson Cabinet Company Ludington, Mich., U. S. A.

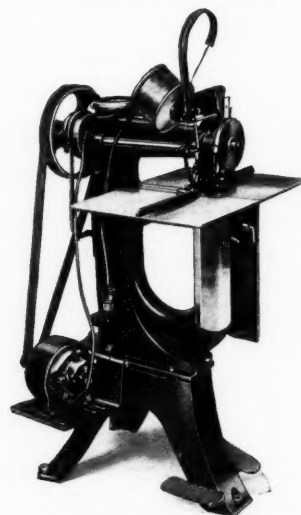
MILLER & RICHARD, TORONTO, CANADA — Sole Agents for Canada

The BOSTON Wire Stitcher No. 4

Introduced to the printing and binding trades more than a quarter century ago and still a most popular "Boston" model

The unusual efficiency of the No. 4 and the care with which it was designed and constructed are proven by the hundreds of earlier machines that are still in satisfactory use. Operators appreciate Boston simplicity and conveniences. Turning the hand wheel to gauge thickness of work automatically adjusts all parts

Capacity two sheets to one-half inch. Flat and saddle tables, one piece cutter, speed up to 200 stitches per minute. Wire used 30 to 25 round, 21 x 25 flat, floor space 28½ x 24 inches, overhead belt or electric motor drive



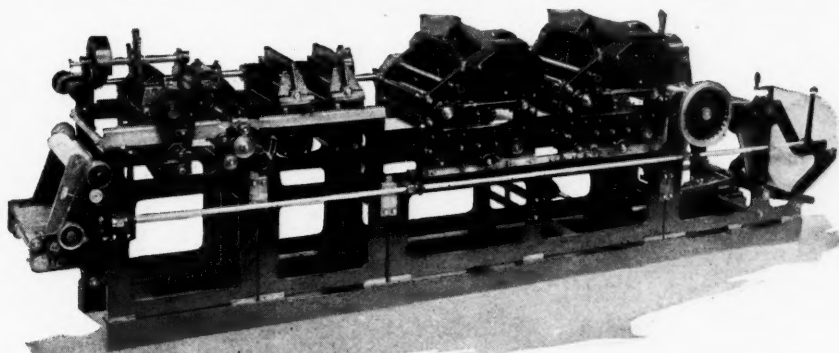
General Selling Agent

**AMERICAN TYPE FOUNDERS
COMPANY**

Sold also in Mexico, Central and South America by NATIONAL PAPER AND TYPE COMPANY; in Canada by SEARS COMPANY CANADA LIMITED, Toronto-Montreal-Winnipeg

New High Speed Roll Feed Bed and Platen Press — Type BP — Size 9" x 12"

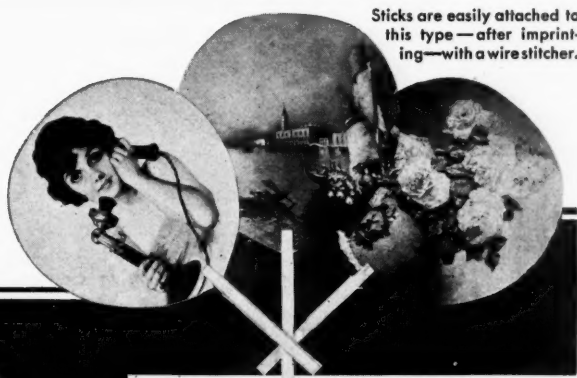
This Press will run at a speed of 7500 impressions per hour. Has four-roller distribution and many novel and valuable features. The cut shows a two-color Press with Cross Perforating, Punching, Slitting, Cut-off and Rewinding Attachments for both sheet and roll product. Write for further particulars.



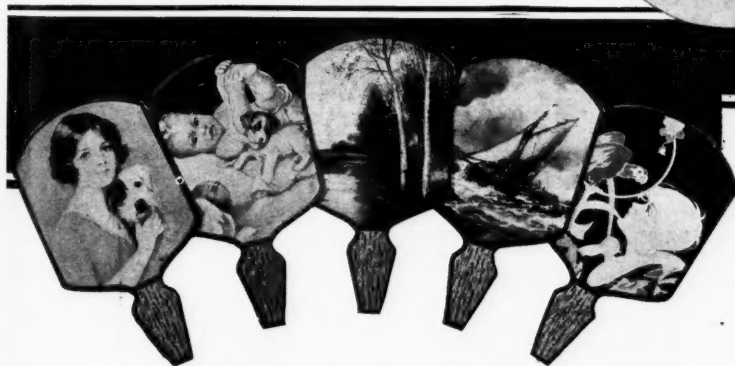
THE SPECIALTY AUTOMATIC MACHINE COMPANY, Waltham, Mass.
GIBBS-BROWER CO., Inc., 261 Broadway, New York — Selling Agents

Art Advertising FANS

An Opportunity for
New Business and More Profits!



Sticks are easily attached to this type — after imprinting — with a wire sticher.



NOSTICK FANS (No stick required) are sturdily reinforced. Very easy for the printer to handle.

A WONDERFUL summer advertising medium. Fans are desirable, useful — conducive to comfort on hot sweltering summer days and evenings. And Goes Art Advertising Fans because they combine beautiful Art subjects in full color with the utility of the Fan are doubly desirable. They are kept — and used — again and again — most often in leisure moments. And each time they are used they bring the advertiser's message to the attention of the user.

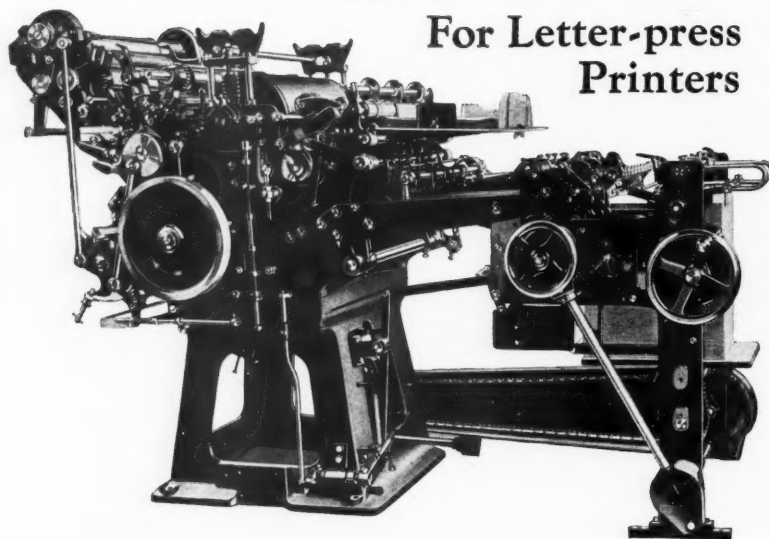
It's no trick to sell them — no trick to print them. If therefore you want more business — new business — more profits, write today for samples and prices.

Goes LITHOGRAPHING COMPANY . . .
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COLUMBIA Offset Press

For Letter-press
Printers



A Profitable Specialty

OFFSET printing in moderate runs, as well as long runs, is new—different—easy to sell. It enables you to profit by an existing demand, with little or no competition. In addition, it offers lower costs on many jobs which you now handle by letter-press. The economies include high operating speeds, quality work on inexpensive stock, and practically no make-ready. The press is easy to operate, well built, and dependable, and it produces first-grade work. Plates are quickly obtainable in all principal cities. Hundreds of these machines are now in successful use throughout the world. Model A (illustrated), 14½ x 20; seven larger sizes, one-color and two-color. Complete information, by mail, on request. Also details about the Improved Columbia Bronzer—another modern profit-earner. Please address the Columbia Printing Machinery Corporation, 100 Beekman Street, New York.

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Takes Sheets up to
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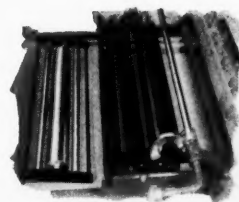
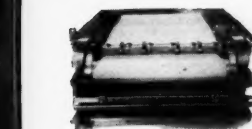
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There are 15 exceptional features to this big new press that it will pay you to know. Write for details. Large production permits a very moderate price.



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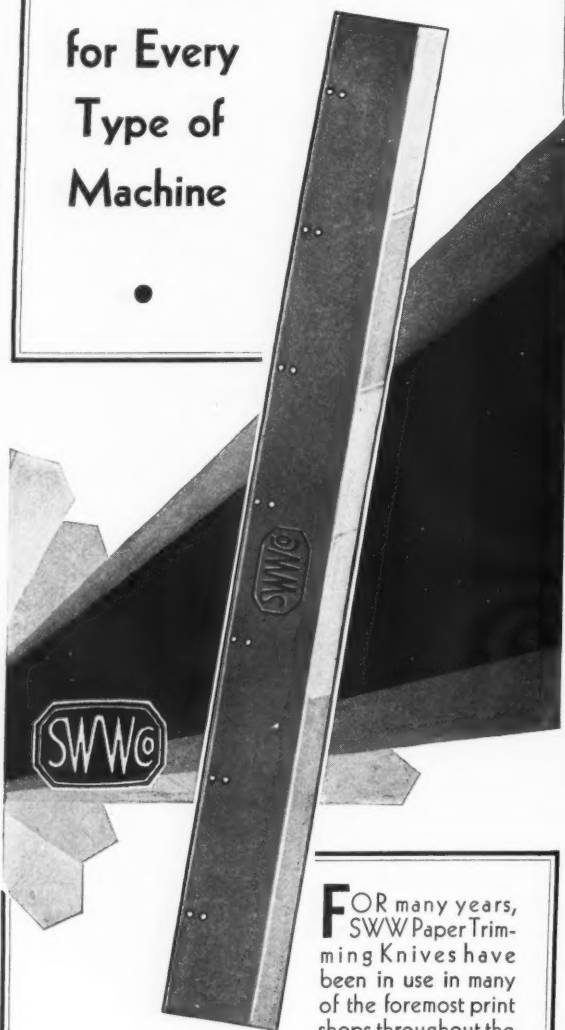
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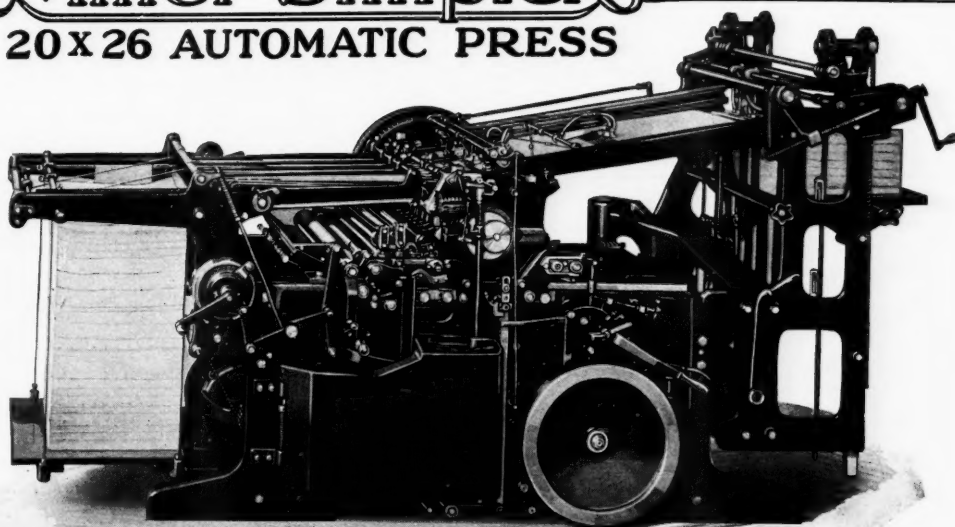
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Running Speeds up
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C. H. Forsman Co., Inc., New York	7	Globe Press, Inc., Montclair, N. J.	2
Southgate Press, Boston	6	Lasky Printers, Inc., Newark	2
Ogden Printing Co., Inc., New York	5	Brooklyn Daily Eagle, Brooklyn	2
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Western Tablet Co., St. Joseph	4	The Holling Press, Buffalo	2
Louis Kelser Press, Inc., New York	4	Alamac Printing Co., Inc., New York	2
McCall Co., Inc., Dayton	4	Michael P. Bass & Co., Inc., New York	2
Orto-Jones Co., Philadelphia	4	Card & Poster Co., Inc., New York	2
Abdou Press, Pittsburgh	4	The Devienne Hallenbeck Co., Inc., New York	2
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Isaac Goldmann Co., New York	3	W. H. Jones Co., New York	2
Westinghouse Elec. & Mfg. Co., Pittsburgh	3	Kiernan-Jones, Inc., New York	2
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Dana Printing Co., Muskegon, Mich.	2	Eddy Press Corp., Pittsburgh	2
Hugh Stephens Ptg. & Sta. Co., Jefferson City, Mo.	2	W. G. Johnston Co., Pittsburgh	2
McKinley Publ. Co., Kansas City	2	Sterling Press, Inc., Pittsburgh	2
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SAN FRANCISCO, 613 Howard Street

Lanston Monotype Corp., Ltd., London

THE INLAND PRINTER

*The Leading Business and Technical Journal of the World
in the Printing and Allied Industries*

J. L. FRAZIER, Editor
MILTON F. BALDWIN, Associate Editor

Volume 85

JUNE, 1930

Number 3

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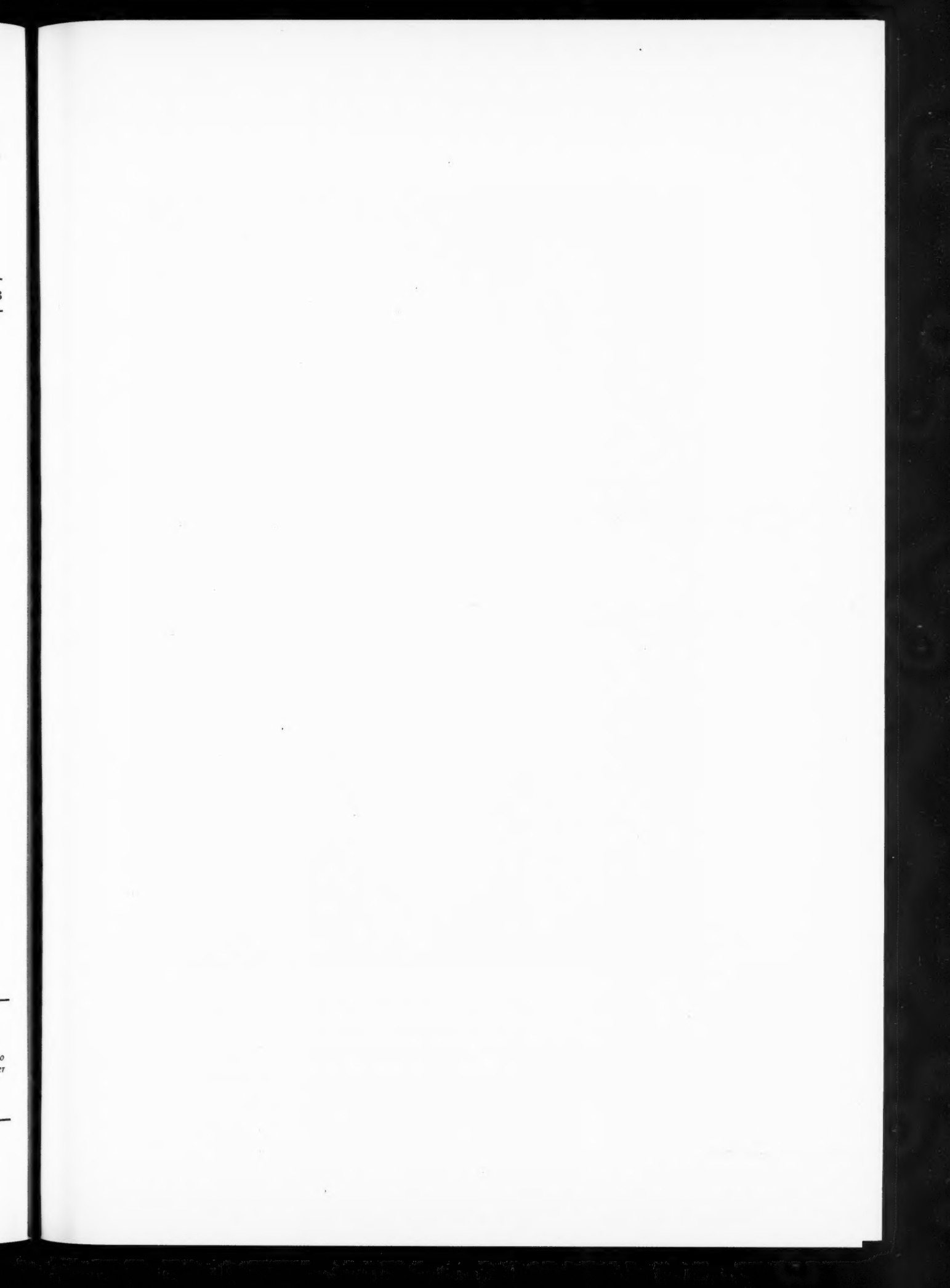
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The Inland Printer
Company

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JAMES T. IGOE COMPANY  215 PRINTERS, CHICAGO, ILLINOIS





Falls of the Montreal River

From the water color by F. H. Bridgen

The fidelity with which water-color paintings may be reproduced with water inks is demonstrated by this charming picture. Paper is a factor, too, the mat surface having a part in avoiding gloss in the shadows. The delightful violets and purples are due to the fact that the blue is a pure blue, not a blue-green

FOUR-COLOR PROCESS PLATES BY BRIGDENS, LIMITED, TORONTO

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THE INLAND PRINTER

*The Leading Business and Technical Journal of
the World in the Printing and Allied Industries*

JUNE, 1930

Vol. 85—No. 3

Comments of Printers on the National Problem of Machinery Sale Terms

By MILTON F. BALDWIN

THE MAY article discussing machinery sale terms was of somewhat general character, except for the specific case cited of the damage which can be done through unsound terms. The purpose of the article was twofold: to indicate the problem's seriousness, and to describe current active programs aimed at its early solution. The present article will indicate that unsound machinery selling terms comprise a genuinely national difficulty, and will suggest some possible channels through which may be reached an answer which is satisfactory to the three groups concerned—printers, manufacturers, and supplymen.

John J. Deviny, executive secretary of the United Typothetae of America, has called my attention to the fact that many years ago the U. T. A. approved the sale terms now recommended by the Printing Trades Secretary-Manager Association; and A. W. Finlay, chairman of the U. T. A. Committee on Second-Hand Machinery, mentioned that approval during his address at the U. T. A. midyear meeting held at Cincinnati. Mr. Deviny felt that the May article should have given his organization due credit for its work on this problem during past years and for the efforts now being made by Mr. Finlay's committee. I am more than glad to make acknowledgment of past and present activities of the U. T. A. toward the solution of this question, for a problem of such vital character as this can be solved only through the continued friendly co-operation of every important organization of printers.

Mention should be made of second-hand machinery as a difficult factor in

Last month this problem was presented for discussion. This article tells what the printers all over the country are thinking on the subject. Is this a serious problem? If so, what can be done about it? Not a printer, a manufacturer, or a supplyman can afford not to read and think about this group of comments

the settling of this problem. Most of the plans suggested run along smoothly until discussion of trade-ins is reached; but many are ruined by that snag. The printer who can see beyond his nose concedes that, if he insists on large allowances for traded-in machinery, there is little hope of solving this problem. If every piece of equipment is charged off the books at a given amount a year—as it is by every printer grounded in sound business methods—when the full amount is charged off that equipment has fulfilled its purpose. When replacement is necessary that obsolete machine should be junked. Remove it from circulation and you have kept it out of some price-cutting shop; trade it in for a few dollars and you may find yourself losing orders to the cheap competitor who purchased your obsolete machine. Some of the letters quite properly stress this angle of the matter.

To take up the first question, then: Is the problem of machinery sale terms a national problem? The question is pertinent because current agitation on this matter has centered principally in Chicago, and because the manufacturer and the supplyman cannot be expected

to revise their business practices if these are functioning satisfactorily in all but one of the important cities.

From *twenty-eight cities* THE INLAND PRINTER has received one or more letters stating that prompt action is needed toward improvement of machinery sale terms. The communications variously represent the opinions of the U. T. A. local groups, other local printers' organizations, individual U. T. A. members, and even local credit associations. Most of the letters are responses to a form letter sent to printers and printers' organizations in a limited number of cities; the non-inclusion of a city in this list therefore indicates nothing as to conditions in that city. The list *does* show that in these twenty-eight cities machinery sale terms are considered to be unsatisfactory. THE INLAND PRINTER believes this to be proof sufficient that a national problem exists.

The exact nature of the opinions submitted, and the identities of the organizations or individuals submitting the opinions, are pertinent factors in the reader's estimate of their worth. We are therefore quoting the vital sentences in each letter, as space will not permit of more. No special order has been followed in the precedence of the letters; every communication quoted herein is helpful to the discussion, and should be read carefully.

RALPH H. WILBUR, president, The Tudor Press, Boston, and a member of the U. T. A. Committee on Legislation.—“The writer is heartily in accord with the movement now under way to unify the terms under which printing machinery is sold and keep them strictly within reasonable bounds. Thoughtful

students can promptly establish the fact that present conditions are unjust and that printers who discount are indirectly supporting and capitalizing all cut-throat competitors."

R. REID VANCE, manager, Printing Arts Association of Columbus, Ohio.—"We have discussed this informally a number of times, and the consensus of opinion has been that it was a national problem rather than a local one, and should be handled by the parent body of the printing industry, the United Typothetae of America. I can give you my personal opinion formed from contact and conversation with our members. This thought could be crystallized in the statement that we favor any program which will permit reasonable but definite credit terms. Such terms should provide for at least a minimum down payment of 25 per cent with the balance extended over a period of not more than twenty-four months, preferably eighteen. I am sure that such a program would have the endorsement of our association."

JOHN H. DAVIS, general manager of Judd & Detweiler, Incorporated, Washington, D. C., and the chairman of the U. T. A. Trade Matters Committee.—"I have read your article with a great deal of interest. It strikes directly to the heart of a condition which at present is causing unmeasurable damage to the real foundation of successful printing management. Since you have made a thorough study of the subject, no elaboration is needed to cause you to appreciate just what is meant by this statement. Your recommendations and plans for meeting these conditions are heartily approved."

A. W. FINLAY, president, the Geo. H. Ellis Company, Boston, and chairman of the U. T. A. Committee on Second-Hand Machinery.—"I believe that the greatest trouble in the industry is not in the sale of new machinery. There may be cases where sales are not made on a basis fair to the printer who buys for cash (although he receives his 2 per cent) as against the specified terms of 25 per cent down and the balance in twenty-four payments. The greatest difficulty, and the one causing more disturbance in our industry than anything else, is the sale of second-hand machinery. As I brought out at Cincinnati, this is not the fault of the machinery man but the fault of the printer, who insists upon trading out his old press when buying a new press. I feel assured the manufacturers of all printing machinery will be enthusiastic support-

ers of anything that will solve this problem, because it is known where a machine has been taken in trade and sold again as many as six times. If the printers will get together and adopt a policy whereby the wornout machine is broken up and in that way removed permanently from the industry as a price-cutting producing unit, then nine-tenths of the trouble of so-called 'over-equipment' will be obviated."

GORDON C. HALL, commissioner, Associated Printers of St. Louis.—"This association passed a resolution in December, 1928, deploring conditions under which printing machinery was sold, and suggesting that at least 25 per cent of purchase price be given as a down payment, the balance to be paid in not longer than two years. At that time a copy of the resolution was sent to every printing-machinery manufacturer in the United States, from whom we had a very generous response—some in favor of such a plan and some against it, but the majority favored some standard in the selling terms. At our last executive-committee meeting, held on March 28, this matter was again brought up and the following resolution adopted: 'We, the executive committee of the Associated Printers of St. Louis, endorse and approve the 1930 program of the Printing Trades Secretary-Manager Association and pledge the support of our organization, and hereby authorize the committee on machinery selling terms of the P. T. S. M. A. to act for us when dealing with manufacturers of printing machinery and equipment.' . . . The matter of uniform sale terms has been discussed in our meetings, and in addition I have discussed it personally with the majority of printers in St. Louis, and they all see the advantage of uniform sale terms maintained impartially with every printer."

FRED W. GAGE, president, the Gage Printing Company, Limited, of Battle Creek, Michigan, and member-at-large of the U. T. A. General Assembly.—"As we all know, this is no new problem. I remember that quite a good many years ago it was a burning issue discussed at several succeeding annual conventions of the United Typothetae of America, and that at that time the Typothetae resolutions, if I remember them correctly, were practically in line with recommendations recently made by the Printing Trades Secretary-Manager Association. . . . It is very evident that had these recommendations been lived up to the present problem would either be non-existent or would not be

anywhere nearly so acute as we know is the case; and it would seem to me that the greater burden of responsibility for this situation has lain with the manufacturers and merchandisers of all printing machinery and equipment, who undoubtedly have been pressed by keen competition, just as the printers have been, to do things that help to swell their volume of business for the time being, but which ultimately have been found harmful. In the numerous discussions which ensued at the time that this matter was first considered by the Typothetae the point was very definitely brought out that no one in the printing industry, and no firm manufacturing machinery for the use of the printer, wished to put into effect any rules or regulations which would make it impossible for the ambitious young printer who wished to get into business, or to expand a business already in operation, to do so. . . . Equally clear also was the thought that no printer should get into business or undertake to expand his business unless he were in the condition to pay at least 25 per cent down on any new equipment, and this is, of course, exactly what should be done. . . . For one I am heartily in favor of the recommendations made by the Printing Trades Secretary-Manager Association, feeling that these should work no hardship upon anyone, and certainly would help to keep out of the printing business men who are not equipped in any sense of the word to get into it. Your article points out very clearly the fact that if anything is to be accomplished it must be done by united action on the part of a large majority of those interested, and I am sure that if the printing-trades machinery manufacturers and the merchandisers are willing to get together and stand by a platform such as has been suggested they will work no hardship to anyone, although for the time being it may seem as though they were lessening their sales volume. . . . We might as well all face this situation squarely and attempt to 'dig out' of the hole we are in by setting up some reasonable, sensible standards and adhering to them; and it seems to me that, if those interested can get together and stand together on the platform that is suggested, it will ultimately be of inestimable benefit to them as well as to the printing industry generally. Yet at the same time this cannot be done without pretty definite and general cooperation among all those concerned. It is my belief that the employing printers of the country will be almost a unit in abiding

by the terms which have already been suggested and not expecting anything different, and thus aid in bringing about what it is devoutly hoped will be a better condition in the entire industry."

JOHN L. RICHEY, secretary and general manager, Cincinnati Association of Credit Men.—"I believe that your campaign starting with your May issue, and directed at this problem, is in the right direction and should be of wonderful service to printers."

G. H. GARDNER, president, Gardner Printing Company, of Cleveland, and member of the U. T. A. Trade Matters Committee.—"I read over the copy of the article to which you refer, and I heartily approve of all you say therein. . . . The easy terms which apparently are made by manufacturers and suppliers in selling equipment to small, inexperienced printers starting up without capital cause a very serious situation in that these men, who may be good printers but inexperienced in business ways, quote very low prices which the experienced printers cannot meet, but which they must meet in order to sell, thus causing a loss to the business-like printers. . . . It certainly would be splendid if this whole matter could be cleared up through cooperation of suppliers, manufacturers, and printers."

A. J. COATS, secretary, El Paso Printing Industries.—"Our members feel that it is very desirable that manufacturers and jobbers adopt uniform selling terms and maintain them impartially. They consider that the printer has a responsibility in this connection; they feel also that the manufacturer and the jobber have a responsibility. It is a job that can be best handled by printer, manufacturer, and jobber cooperating. . . . Our thinking has not been misled. We know that the printer must pay the bill, whether he takes his loss by way of reasonable allowances on old equipment or by way of handsome allowances on old equipment with inevitable inflated cost for new machinery and equipment."

JULIUS S. WEYL, vice-president, Edward Stern & Company, Philadelphia, and member of the U. T. A. Board of Directors.—"It is not possible to give a properly balanced opinion upon this question without preparing an actual paper on the subject, which it is not necessary for me to do because it is being done by a number of others. I have no doubt, however, but that the publicity which you are giving the matter will be very useful to the industry."

THEODORE REGENSTEINER, president, the Master Printers Federation of Chi-



G. C. HALL

Commissioner, Associated Printers of St. Louis. His addresses in favor of sounder machinery sale terms have been invaluable in concentrating thoughtful attention upon this subject throughout the entire country

cago.—"In the fall of 1929 the Master Printers Federation recommended to manufacturers of printing machinery and equipment that when equipment is sold to printers in Chicago (1) a cash payment of not less than 25 per cent be obtained with the order, and (2) that the contract provide for complete liquidation of the indebtedness within a period of two years. If we are as successful with the manufacturers as we were with



J. GUS LIEBENOW

Vice-president, the Thomson-National Press Company. His skilful guidance, as president of the Printers Suppliers Guild of Chicago, has kept this organization clear of difficulties and discord in its efforts to solve locally the problem of unsound sale terms

the paper merchants and typesetters, the year 1930 will be productive of very good results to every progressive printer in Chicago. The cooperation that is being extended by your publication is very much appreciated."

G. EDMOND MASSIE, treasurer, Garrett & Massie, Incorporated, Richmond, Virginia, and an advisory member of the U. T. A. Committee on Accounting.—"We should think the P. T. S. M. A. conditions that you outline might suitably form the foundation for standardized terms in the sale of printing equipment. This is a matter which directly concerns the printer who purchases the equipment without the necessary capital to pay for it and properly finance the accompanying expansion in payroll materials and accounts, also the printer who is established in business and attempting to sell his product at a profitable price. . . . It is a matter which the supply people will have to settle for themselves, I think."

J. R. SHULTZ, acting secretary, Boston Typothetae Board of Trade.—"The majority of members would welcome uniform and impartial terms. Weaker or less farsighted companies probably would oppose such a move. . . . New and weak concerns without correct business practice and cost knowledge do not eventually benefit themselves and are a menace to the man trying to conduct his business properly. The solution of the problem seems to depend on printers bringing such pressure to bear on manufacturers and jobbers that they will adopt fairer and more uniform terms. . . . The attitude of responsible printers is that these conditions should be remedied by better credit methods."

J. HORACE MCFARLAND, president, Mount Pleasant Press, Harrisburg, and president, Third District U. T. A. Federation.—"Let me express sympathy with this effort to bring sanity into the situation. . . . The printer who must have his increased equipment without money to buy it doesn't need it. If he buys it without a respectable cash payment and a definite limitation for final payment, he has much less constructive interest in it than if he owned it."

HERBERT H. OREM, secretary, Houston-Galveston Typothetae.—"This association has not passed any resolutions regarding the selling terms of printing machinery, feeling that a perfunctory resolution has but slight value. However, steps taken by the United Typothetae of America and by the Printing Trades Secretary-Manager Association have been endorsed by us, except for the

fact that we believe that these efforts should be united. . . . It is our opinion that uniform terms carrying a high percentage of cash with relatively short time on the balance, maintained uniformly and impartially, would be of untold value to the industry. We believe this to be a problem for the manufacturers and jobbers to solve, upon the suggestion of a large percentage of the better class of printers."

FRANK S. CRONK, secretary-manager of Master Printers of Colorado, Denver.—"Yes, this association is vitally interested in revised trade practices and the placing of the industry upon a more stable business basis. I am inclined to believe that within thirty days we shall have worked out a plan that will be adopted unanimously, and I will advise you later as to the outcome. . . . It provides that in all cases 33 1/3 per cent shall be paid down on new machinery purchases and 20 per cent on second-hand, notes for deferred payments not to exceed eighteen months. (A compromise may be effected whereby these terms will be changed to 25 per cent and twenty-four months respectively.)"

WALTER L. LOVE, president, Printing Industry of Wichita, Kansas.—"While we do not have to compete with new plants established with little or no capital because of the easy terms given by the supply houses, another big problem is our competing with already established small shops acquiring additional equipment and making unnatural progress by reason of the undue credit and unreasonable terms extended by supply and machinery houses. Our members would welcome uniform sale terms maintained impartially with all printers. Most of our members contend that this machinery selling terms problem is not our problem to solve, but that it is up to us to sell the manufacturers and jobbers on the idea that it is a problem the legitimate printers feel the machinery houses should settle."

FLETCHER FORD, president, Ford, Elson & Company, of Los Angeles, and member-at-large of the U. T. A. General Assembly.—"I have read the article in your May issue pertaining to the terms often given in machinery sales. I believe that that abuse, together with the unwarranted extension of credits by wholesale paper houses, is one of the greatest menaces to the whole industry, including the machinery manufacturers and the paper jobbers. I took part in the conference in Chicago last January, and recent events have confirmed my opinions formed at that time."

OLIVER WROUGHTON, secretary and counselor, Graphic Arts Organization, Kansas City, Missouri.—"Wish to advise that the proprietary group of printers at its regular meeting, February 18, passed the following resolution: 'Be it resolved by the printing proprietors, members of the Graphic Arts Organization, in regular meeting assembled, that the following terms for the sale of printing machinery are fair: (1) That an initial payment of not less than 25 per cent be secured on all sales. (2) That the contract will provide for complete liquidation of the debt within two years.'"

ALFRED A. J. CLARK, president, Clark Printing House, Incorporated, Philadelphia, and president of U. T. A. department, College Annual Producers of the United States.—"The recommendations of the Printing Trades Secretary-Manager Association not merely meet with my approval, but I should think the machinery manufacturers would endeavor among themselves, as a matter of sound business policy, to adhere to them strictly. I am of the opinion, however, that this is a matter which the machinery manufacturers can take care of by themselves rather than through the help of printers. Better competition can only come through higher education, and this applies throughout the industry and certainly takes in the matter of credit judgment on the part of the machinery manufacturers."

HENRY HUTCHINS, secretary, Dallas Typothetae.—"I find that the local typothetae endorses the work which is being conducted by the Printing Trades Secretary-Manager Association."

E. LAWRENCE FELL, of Philadelphia, member of the U. T. A. advisory board.—"If my memory serves me right I was chairman of the first committee on trade relations with the machinery people, which must be almost twenty years ago, and conditions and conclusions seem to be the same as they were then. . . . I read your article with great care, and you have certainly cited a very unfavorable condition. I wish you every success in pressing the correction of the situation, which has cost good printers a lot of business and money."

JAMES W. WEIR, field secretary of the West Virginia Publishers and Employing Printers Association, Elkins.—"There have been constant complaints from members in the past owing to the establishment of new plants with little or no capital, which have in some instances eventually had to be taken over for the benefit of the creditors, chief of which have been the supply houses. We

have had occasion to take this up with individual supply houses, and to some extent the situation has been corrected. I can confidently state that members do want the manufacturers and jobbers to adopt uniform sale terms and maintain them impartially with every printer, so that there may be no discrimination."

FRANK L. THRESHER, secretary, the Minneapolis Typothetae.—"Our members are compelled in some instances to compete with new plants that are established with little or no capital. Doubtless our members would welcome any plan that should compel uniform terms, providing that there could be a sufficient number of long and very sharp teeth to enforce the maintenance of such terms. This is not necessarily regarded as purely a manufacturers' and jobbers' problem to solve; rather, the better-posted members would agree that it is a joint problem for the manufacturers and the printers to solve."

ALFRED J. BROSS, executive secretary, Rochester (N. Y.) Typothetae.—"We want the manufacturers and jobbers to adopt uniform sale terms and maintain them impartially with big or little in much the same manner as the new credit-control plan about to be inaugurated by the Empire State Paper Dealers Association. . . . We consider the machinery problem a printer's problem in collaboration with the manufacturers, as is the case in the paper problem."

V. C. GARRIOTT, secretary-treasurer, Southern Master Printers Federation, Nashville.—"The resolution passed at our St. Louis convention and favoring the P. T. S. M. A. recommendations reads as follows: 'Resolved, that the Southern Master Printers Federation go on record as approving the activities of the Printing Trades Secretary-Manager Association in its efforts to bring about standardized terms on machinery.'"

GEORGE H. KOERNER, secretary, Ben Franklin Club of Louisville.—"The printers of Louisville have about the same conditions to contend with as do those of the industry anywhere else. Herewith is a copy of the resolution adopted by this club concerning the printing-machinery question: 'Be it resolved, that the Ben Franklin Club of Louisville does hereby endorse and approve the 1930 program of the Printing Trades Secretary-Manager Association and hereby pledges the support of our organization. It is further resolved, that the committee on machinery sale terms of the Printing Trades Secretary-Manager Association be authorized to act for the Ben Franklin Club of Louisville

when dealing with the manufacturers of printing machinery and equipment.'"

From Frank J. Smith, president of the John P. Smith Company, of Rochester, New York, and U. T. A. past president.—"The loose credit methods of the machinery people are indeed one of the sore spots in our industry. The only way that improvement can be made in this direction is by a continual pound-



WILLIAM EASTMAN

Vice-president of the Blakely Printing Company, and the chairman of the Trade Matters Committee, Master Printers Federation of Chicago. He and his committee have worked in close harmony with the Printers Supplymens Guild toward the objective of uniform sale terms for the Chicago territory

ing on the part of such trade magazines as THE INLAND PRINTER. It would take some little time to bring about a change but you are to be commended for your interest in the welfare of the industry. Keep up the good work."

LOUIS J. BALL, managing secretary, Toronto Typothetae.—"It is certainly our idea to secure the establishment of uniform terms and conditions, and the members of the Toronto Typothetae are heartily in sympathy with such uniform ideas and are willing to abide by them. The problem is one which certainly is of great concern to the printers, but seems to be almost entirely in the hands of the manufacturers and jobbers to solve."

F. L. BLAND, secretary of Richmond (Va.) Printers Association.—"It is the personal opinion of this writer that

many plants are established on a basis which makes them unfair competitors of established printing offices; that credit in every line is entirely too easy, and the sooner definite plans are laid down that are fair to both the new printer and the old printer then the sooner our wonderful industry will earn a fair and just profit on its product. The P. T. S. M. A. has done some wonderful work along these lines and is continuing the uphill fight, and I sincerely hope that this association's efforts will be rewarded with definite rules laid down which the manufacturers and jobbers will be only too glad to follow. This is only possible provided everyone will work to that end."

RICHARD H. MOORE, executive secretary, Typothetae of Rhode Island, Providence.—"At the present time we are discussing terms to be presented for adoption by the machinery houses doing business in our territory covering trade-ins, down payment, and liquidations."

In summary the letters quoted may fairly be said to agree on these points: (1) The problem is of long standing. (2) The old Typothetae agreement is not being observed in the industry and it should be reaffirmed. (3) The Printing Trades Secretary-Manager Association and the United Typothetae of America should coördinate their activities on this problem instead of operating separately. (4) Adoption of impartial machinery terms can be achieved and maintained by manufacturers and jobbers with the coöperation of printers.

What can machinery manufacturers and supplymen do to establish and enforce reasonably strict and thoroughly impartial sale conditions? There are a number of possible methods—every one of which calls for friendly and frank assistance on the part of all equipment houses, large and small. Each plan suggested demands vision enabling manufacturers or supplymen to look beyond today's sale to visualize better general conditions throughout the industry next year or even five years in the future. Every plan may involve some degree of sacrifice on the part of reputable manufacturers and supplymen until it is thoroughly established; dishonesty and lack of ethics always take their toll. And—perhaps most fundamental—every plan requires entire discarding of the "I'll do it if the others will" attitude. A certain few supply-house executives are about to establish themselves as outstanding leaders in our industry's progress because they will have declared their absolute support of one plan *regardless of what the others do*. What the others

eventually will do, of course, is to fall into line, once the leaders have established that line.

A trade-practice conference, under the supervision of the Federal Trade Commission, offers a channel through which manufacturers, supplymen, and printers can establish practices which solve the problem. This method has two special advantages: it provides official



RALPH K. HOOVER

The vice-president of the Chas. N. Stevens Company, and chairman of the Trade Practice Relations Committee, Printers Supplymens Guild of Chicago. His determined, farsighted readiness to "carry on," despite the pessimists, has been one of the inspiring highlights of the Chicago group's program

guidance against unintentional overstepping of law, and offers some degree of Federal coöperation in cases of violations. "Trade Practice Conferences," a Federal Trade Commission bulletin of March 15, 1928, describes the service of such conferences as follows:

The trade-practice conference will afford, broadly stated, a means through which representatives of an industry voluntarily assemble, either at their own instance or that of the commission, but under the auspices of the latter, for the purpose of considering any unfair practices in their industry, and collectively agreeing upon and providing for their abandonment in coöperation with and with the support of the commission. It is a procedure whereby business or industry may take the initiative and make its own rules of business conduct—its own law merchant, subject, of course, to sanction or acceptance by the commission. The procedure deals with an industry as a unit. It is concerned solely with practices

THE INLAND PRINTER is not committed to any given plan for stabilizing machinery sale terms. It will support any sound project and bring it to the attention of the printers, manufacturers, and suppliers of America.

"There is nothing, apart from the ever-important cultivation of the spiritual values, which your country and my country need so much as the cultivation of esthetic values; not in the foolish and pretentious fashion of the esthetes of the Victorian era, but in the straightforward, manly fashion of many of the great artists of the Renaissance period. . . . Unfortunately I have never learned any handicraft, but I hope to make good this defect when I retire to become an enthusiastic if perhaps a belated bookbinder. . . . To have bound one book really well is to have added to the beautiful things in this world."

For years designers, illustrators, advertising men, printers, and typographers have bought these publications.

Can we who are in advertising and advertising printing learn from the men of Condé Nast? Truly we can. Wherein is the lesson? Both styles of headings are severely plain and both are very attractive. In fact, the style wherein the

[illegible]

Three main factors dominate typography: first, appropriateness, as affected by the time, the place, and the function of the material; second, attractiveness, ingratiating the eye and so the mind; and, finally and most importantly, legibility. The page may look as handsome as you please, but if there is to be any authority in words and ideas *the page must be read*. A title set entirely in small letters is unquestionably more attractive than one beginning with a capital or with every word beginning with a capital, but at the present time it is also unquestionably harder to read because the eye of the reader is not yet educated to it. The issue is thus one between attractiveness and legibility, or be-

To be regarded affectionately by one's employees, or subordinates, is a great asset in a business house. There are great personal satisfactions added.

Collection Ideas Which Produce Checks and Do Not Drive Away Your Customers

By CHARLES N. TUNNELL

SAYS the owner of one of New Mexico's largest commercial printing plants: "The time to collect for a doubtful printing job is before it is ever produced. But the best of us allow a few hard nuts to run up sizable accounts that are hard to collect and also too big to be lost."

This printer makes it a point to have a thorough understanding, with prospects whom he does not know or who do not have a good credit rating, that all jobs are for cash at the time of the order, or that at least a deposit must be made to cover the cost of material, the balance to be paid on delivery. But, regardless of the wisdom and safety of such a credit plan, this printer does have a few customers run up pretty good accounts with him when their credit rating is perfectly good, and then inform him that for various reasons they just cannot pay the bill when it is due.

According to this printer, it is often a good friend or a pretty fair customer that is the very hardest person to collect from. Most of these fellows do expect to pay the account, but they wish to let it ride along until some convenient date in the future, when all net profit that the printer may have protected has long ago disappeared in carrying charges.

Those who do not act in response to the monthly statement sent out by this printer receive a personal collection letter very soon after. This letter is of an informal type, calling the customer by first name when possible, and starting off with some such expression as: "Say, John, darn your cats, are you going to let me starve? You know your account for \$. . . . is due, and I have to have the money!" In the event that this letter does not bring the check or the customer to the office, others are sent out, each becoming a little more hard-boiled.

These letters usually bring the customer into the office with the explanation, "I simply can't pay that bill now. You know I will take care of it right away." Instead of arguing with the customer to try to persuade him that he should do his best to pay some, as is usually done, this printer does not say a word. For some moments he sits looking off; then agrees, "Yes, I don't be-

lieve you can pay it either; but the funny part is, I can't carry it." This agreement usually unarms the customer, who has expected to be told that he can at least pay part of the bill and has come prepared to argue with his creditor.

"Well, what are you going to do about it?" is the substance of most inquiries made by customers who have told this printer that they cannot pay their bills. But he throws it right back at them with, "What are *you* going to do?"

But then, instead of seeking to convince them that they can pay all or at least pay some, he just lets them do all the talking, and then informs them that they must work out something. As a result most of his hard-pay customers either pay the total amount of the bill at the time or make a partial payment and sign a note for the balance of the account bearing a regular interest rate.

Those who are not brought in through this collection method are notified that they are going to be sued. This printer goes to proper officials and obtains the papers to be served on the debtor; but instead of having the officials serve the notices upon the customer, this printer takes the notices to the customer in person. He explains that he has entered proceedings to sue the customer, which usually brings a somewhat heated protest from the client.

But after the man cools down a bit this printer says, "Here, did you ever

{A COPY IDEA}

Good Looks Help Build Good Business

APPEARANCE is essential in gaining an audience with your prospect. Yet many concerns lose the benefits of their publicity through commonplace printing. The value of direct-mail advertising can be enhanced by correctness of design and simplicity of treatment that will lend distinction to your message.

When inspiration lags and novel angles or ways of presenting old ones are not forthcoming the appeal here indicated, threadbare though it seems, may be employed to fill the gap. It was used in a folder printed by The Hamilton Press, of New York City

see any papers like these before? Sit down here and let's look them over. You know you had better read them before you make any decisions. No, I am not serving notice of suit on you; I'm no officer. I don't even have authority to serve these papers. I just wanted to be sure that you had a chance to pay off before causing you any additional annoyance and expense."

This plan of showing the notices of suit to the customer has been utilized a number of times on some mighty hard-pay customers, and this proprietor has never been forced to go on with the suit, but has collected the account without further delay.

One Texas printer uses a collection plan that is slightly different from that of fellow-craftsmen as herein described, but his plan is equally effective. This printer mails out a statement at the end of the month, the statement having one clause specifying "Ten per cent interest charged on accounts after maturity."

Enclosed with this statement is a check filled in to the printing firm with the amount of the account, with a blank space for the customer to sign and to fill in the name of his bank. Regular customers who pay promptly and use their regular business vouchers do not have this check sent along with their statement, but the uncertain ones receive the voucher filled in and ready to be signed. It is found that those who wish to pay promptly appreciate the filled-in check and do not worry about the interest charge mentioned on their statement, while many who would otherwise let the bill go unpaid for a time remit the sum in order to save the interest.

Many times a customer who has not forwarded his check for the first month or two finds his next statement accompanied by an unsigned voucher for his account plus the interest. This usually brings a reply or a telephone call protesting the interest charge. This gives the printer a chance to talk to his customer, and in most instances he informs the customer that if he wants to pay the account at that time the interest may be deducted, a fact which brings in a number of long-due accounts and thus helps dispose of this problem.

What Value Has Direct-Color Photography as Applied to Sales Problems?

By RALPH THOMAS

ADVERTISERS have, in general, been quite slow to employ color as a sales force both in space ads and in direct-mail solicitation. In the hey-day of patent medicine a goodly amount of color was employed, but this was the notable exception. Even that was flat color and for the most part straight red only. In later years the use of color has grown to tremendous proportions. An issue of any current national magazine, especially those you can name offhand, if compared to an issue of former years will furnish proof of the color trend that will be decidedly startling, so marked is its degree of increase.

This great increase comes because the color itself, even the flat tones in tint blocks which are often used around the halftones and as background for type, possesses a tremendous attention value and increases eye appeal. Advertisers are becoming aware of a fact which the printer has long known as a commonplace—that color is proving to be an exceedingly powerful salesman.

The development of the halftone gave the user of color a much bigger advantage than he possessed before its advent because he soon learned that he could "fake" the natural color in the object in the process of making the halftone plates requisite to the four-color process reproduction of the article or scene or picture. But "faking" the colors required left something to be desired, especially in certain types of subjects.

A good illustration of such a type of subject is the Speaker-Hines direct-color photograph reproduced by four-color process in this issue. Notice the delicate blending of greens, buffs, and reds, and how each shade of each color merges gradually, softly into its neighbor color. This type of accurate reproduction is a mighty hard thing to acquire under the "faking" process, and, while the result is sometimes accomplished, more often it fails to yield the fine work that was expected.

With direct-color photography, the cameraman's answer to the color advertiser's prayer, a very much more realistic picture emerges as the pressman lays on his succeeding colors in printing the job. My experience is that a better result is obtained when all four colors are captured at once than when separate shots are used to get each color negative. We invariably secure better plates

and hence better results in the printed piece from plates made where the one-shot method is used.

All of this prologue, however, has nothing to do with the price of eggs, as they say. The point of the thing is: Why use direct-color photography? Because, if color will bring help to the advertiser's sales problems—in a majority of cases it will—then direct-color photography will tremendously advance the quality of the reproduction of article or thing to be illustrated. It provides a realism not before attainable. It aids much more accurate reproduction, both in mechanical detail and in color detail. It provides a method in which the positives may be colored and shown to the client before any money is spent on the engravings. This is a great aid both as a money-saver and as a time-saver, because any changes necessary for any reason may be made before the plates are manufactured. It also permits the creative department to show the client a paste-up dummy of his ad or his piece of literature as it will appear. This is often much appreciated as it enables the client to rid his mind of any doubt as to appearance.

I believe it is paramount to printers and producers of advertisements that they view this whole question of sales promotion, as it affects demonstration through illustration, from the client's viewpoint in so far as to give him that type of reproduction, of the article or thing which he sells, which most nearly becomes actual in detail and color. This is so because, if he be an experienced advertiser, his viewpoint will necessarily also be his customer's viewpoint. And there of course is where the picture must register if it is to have an important influence upon sales.

Of course there are many commodities which are as well presented in black and white as in color, but where color is indicated it is generally an important part of the story. Sometimes it is the most important part. The insert showing the vases is an illustration of a subject which is at least 50 per cent color, the other 50 per cent being form. The prospect considering purchasing such a commodity can form an exact opinion of it from the printed picture. It is the next best thing to holding it in one's hand. One gets a true sense of its form and color and, through the related objects shown, a sense of its size. Reality then in form, color, and size is the result. In a large measure and in few words that is the answer to "Why use direct-color photography?"

A Profitable Method of Using Scrap Paper

By ROBERT C. SHIMMIN

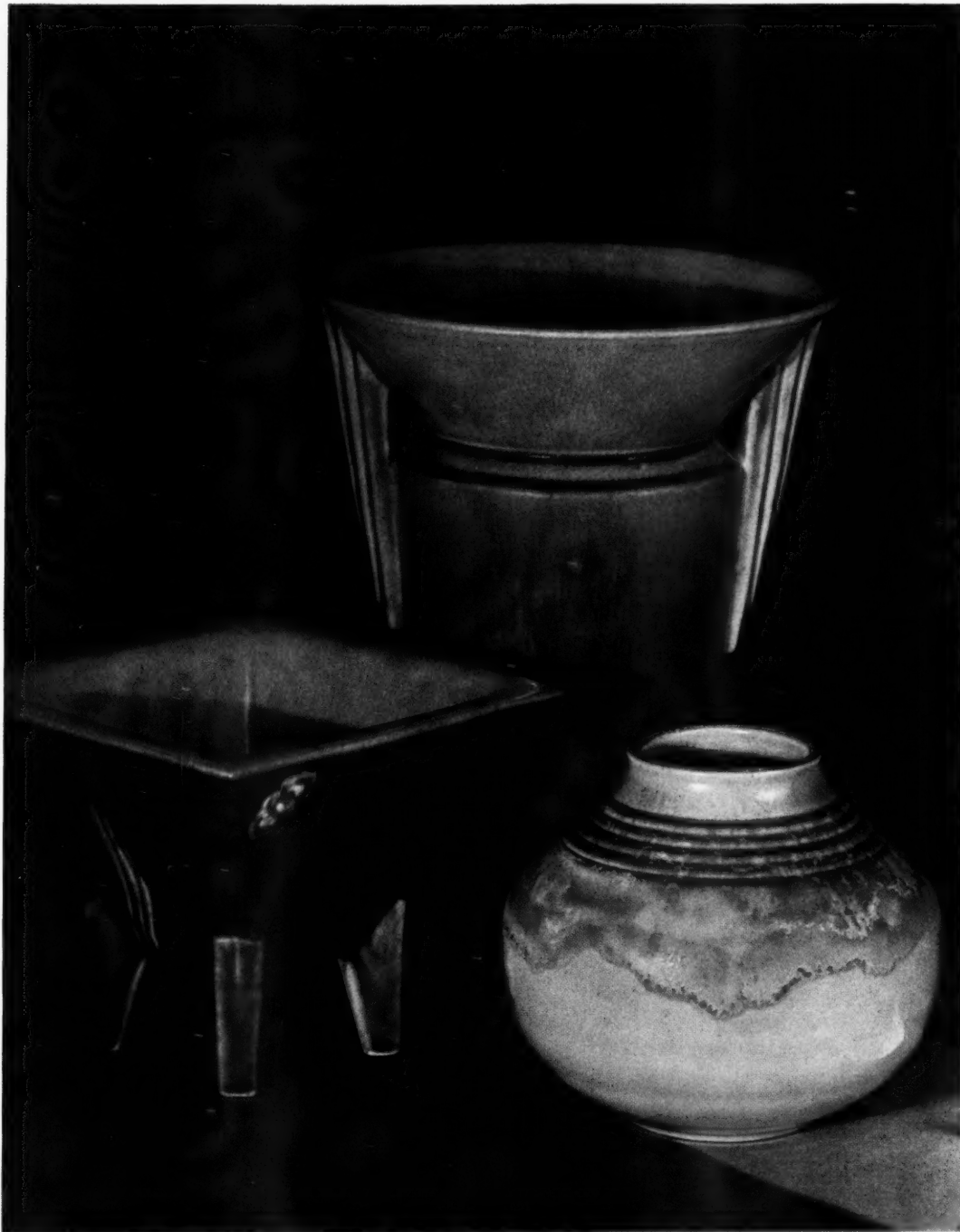
EVERY printer possessing a surplus of waste stock—and practically every printer does—should convert it into scratchpads. Many printers give these pads away to their customers, but this tends to make them too cheap, for usually what one gets for nothing is never valued. Our method of handling scrap material so that it aids our interests is as follows:

We allow scrap to accumulate until a considerable stock is on hand. Then we pad it and pile it in one of the windows in huge pyramids. All sizes, all colors, all kinds of paper are represented, and the window is a compelling sight when completed. Schoolchildren gaze in astonishment at the display. A couple of printed signs announce, "Scratchpads, 10c a Pound." We have a small scale and wrappers conveniently situated on a table near the window, and the office girl loses little time in making sales to those attracted by the display.

All manner of people step into the store for pads: accountants, teachers, schoolchildren, musicians, housewives, restaurant keepers—everyone has use for them. The value looks so great and the window so attractive in its myriad of colors that people are simply compelled to come in and purchase.

And of course this leads to other business, as very often the customer will remark: "You print stationery, don't you? What is your price on so and so?" If the person looks like a business man we engage him in conversation and endeavor to ascertain where his place of business is located. This is turned over to our outside man for his attention.

But—don't just put a few pads in the window! Let them accumulate until you can make a real display of hundreds of pads—then watch the people bite! This method of handling the scrap gives the printer a little monetary return and is a good leader toward printing work.



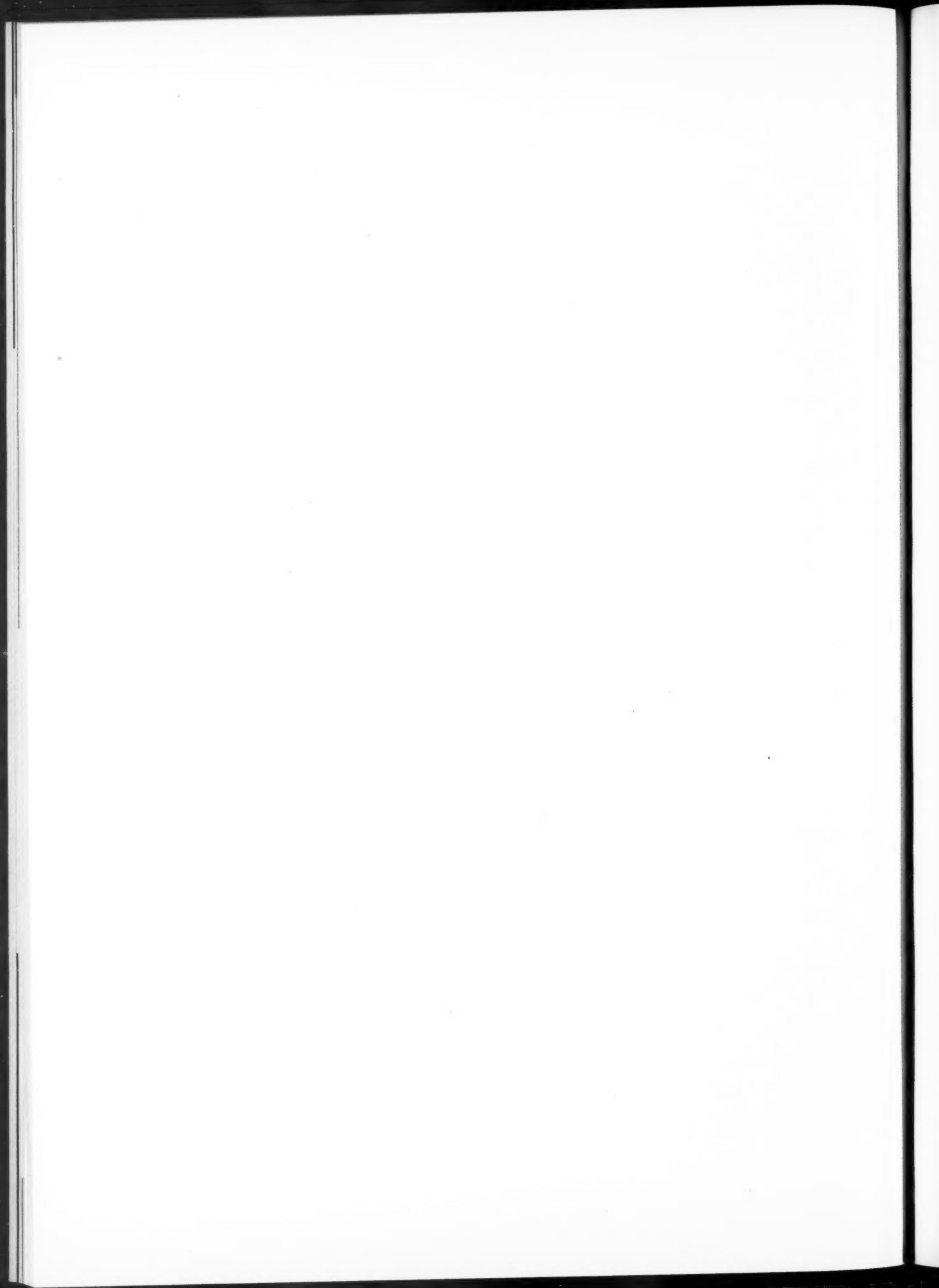
A Direct-from-the-Subject Reproduction

Four-color process plates made direct from the subject

An example of Speaker-Hines Printing Company four-color process work

Photography and Plates by The
Service Engraving Company

Shown by the courtesy of J. Horace Lytle Company
and the Roseville Pottery Company, Zanesville, Ohio



With Good Sense Again Dictating Type Use, What Will Be Next in Type Design?

By J. HORACE McFARLAND

THE COMMENTS I have received on my article in the April issue entitled "Back to Typographic Normalcy" indicate that at least some American printers approve the stand taken. In that connection I venture to quote from a letter written me by Henry L. Bullen of the American Type Founders Company's wonderful Typographic Library and Museum, and which reads as follows:

"There is this soothing fact: While our so-called modernistic faces are all selling well, there has been no diminution of the sales of our classic faces. In this connection I think the I. P. Typographic Scoreboard is an excellent idea. One of my efforts in behalf of the industry for which I shall probably get no credit was the introduction of the classic revivals: Garamond, Caslon, Cloister, and Bodoni, all of which have been tremendous sellers and have dominated and improved the commercial typography of the United States. Our Bodoni family is today our best seller. While these so-called modernistic faces do not go at all well with the classic old-styles, they work better with Bodoni faces, which consequently have had accelerated sales, outselling the Caslons, which held first place for years. The families I have mentioned have been among our best seven sellers for years, and these seven account for more than half of our total sales. Of course it is our business to satisfy the fashion, whatever it is. We keep a close daily statistical watch on sales of every series."

In this statement from the firing line of purchase there is very much encouragement. From month to month, too, both the publications and business literature indicate the return to common sense in type use and letter display. Thus, as

one looks at a modern magazine these days it is not so vitally necessary to stand on one's head in order approximately to comprehend the characters employed in an effort to sell something in expensive space.

We are using the gothic faces liberally, and with only a slight loss of effectiveness and dignity. But the gothic tendency can be overdone. I can hardly think of any less interesting sheet than one set wholly in a certain very skinny gothic, or sans-serif, as it is called in a correct though not completely current phrase. In my hand as I write is a folder from one advertising gentleman who seems to use both type and pen for his productions, and who is quite sure that the word "art," which he uses with a flourish, will get him by with his letter-

ing monstrosities. He does have some new ideas in letter design, and perhaps at a later date the editor will introduce sections of these, not to advertise this designer so much as to point the freakiness he is trying to sell under the banner of what he designates "art."

Then again, we have to reckon with some of our foreign friends who started this rumpus, as I detailed in *THE ISLAND PRINTER* for April, and who are exceeding themselves now, seemingly, in an endeavor not only to put jazz into typography but to clothe it in all sorts of wild and unreadable forms, one of which was sent to the editor with this article. In the printed sample of this last monstrosity, which is in my hand as I write, there has been introduced another hairline type which is almost readable

with the naked eye, and which may become actually legible to anyone interested sufficiently to worry about it with enough care and a magnifying glass.

I thus mention certain of the expiring "kicks" of this sorrowful dabbling with letters which has cost American printers so much money that might well have been saved or better applied to the purchase of legible type faces. The damage done to the purpose of the printing is not my worry, but if I were a large advertiser who had been overpersuaded into using some of the productions here hinted at I would want to institute a damage suit against the printer or designer who was guilty.

But now what next? The desire for novelty is legitimate, and novelties and new things we will have. What are they to be like?

It happens that in another incarnation I am very deeply concerned with the Queen of Flowers, because I serve as the president of the American Rose Society. This same disposition as to

Every effective
type-face is a
potential sales-
man for work
which is not
judged by its
price alone

Editor's Note: Instead of showing the ugly and illegible French type referred to by Mr. McFarland in the accompanying article, which is so bad we are confident it will be avoided as a plague by the printers of America, we elect to offer to our readers a glimpse of this beautiful roman recently brought out in England by the Lanston Monotype Corporation, Limited. It is Centaur, and was created by Bruce Rogers

novelties has entered the rose-production field. I have memories of freaks no worse than some of the recent freak letters criticized. For example, quite a good many years ago there was sent out with a flourish a green rose, *Viridiflora*. It was bought and of course soon thrown away, because it was so desperately ugly and because it didn't look like a rose, smell like a rose, or grow like a rose. Then some smart aleck in rose production managed to get across into the cyanic color line and produce a so-called blue rose, named by its German introducer *Veilchenblau*, which translated into Americanese is violet-blue. Plants of this abomination still exist, but ordinarily when these blue roses appeared they jarred so horribly with everything else that the plant soon gave the trash pile its needed fuel. In other words, the freak game in rose production has not prospered.

There are, however, perfectly definite advances to be recorded in rose-growing. One extremely able French grower managed to get into the life-stream of our most popular garden rose the rich copper and yellow tones of an overlooked wild rose, the Austrian Briar. The hues and tints and colors he thus added have proved sufficiently worth while to make the rose-grower endure the difficulties which came along. The reason for the success of this effort and the failure of the green and blue efforts is that nothing was done in this latter "Pernetiana" effort to depart from what was conventional and expected in a rose. In the other case the producers went contrary to the conventionalities of nature, if I may force a phrase. So changes in type designs now surely must stay close to the normal characters we have grown up on and expect to live with. New type faces will include skilful variations of these accepted characters that will not detract from their usefulness or beauty, or, what is more important, their readableness.

There came in my mail this morning a postcard from a rose correspondent in Yugoslavia. He used the characters of the language unfamiliar to me in which a "P" is upside down, an "N" runs with the stroke the wrong way, and an "L" and a "B" have been combined in one character. This is all right for the language it represents, but changes in type design among English-speaking people will hardly follow in the direction of imitating these characters.

Much effort has been put on the study of why the Caslon type is so peculiarly readable. I suspect it is because of its

slight departure from symmetry in certain letters, so that, as the eye passes over the words printed, it recognizes these dissimilarities without being delayed. But some of the freak letters of the day actually delay comprehension. Therefore new type designs, if they are to be made, should primarily be recognizable, and possibly more beautiful, but not wild. I believe, too, that we have not seen the end of leaning letters, and

spirit most attractively. These offerings are the outstanding treasures we are always glad to command.

In the bridge-designing end a seemingly hopeless battle has been waged against the ugliness of the average steel bridge, particularly those crossing the smaller streams along highways which are being improved. If it isn't the ugly steel bridge, it is the smug, flat, conventional, and unattractive cement concrete bridge. Both of these uglinesses fall under condemnation because it is believed that nothing should be placed in the public eye which will not be pleasing to look at as well as adequate for its purpose. A great improvement in the steel-bridge end of the situation has occurred through the offering of a prize by the American Institute of Steel Construction for the finest-appearing steel bridge erected during any one year. The first year of this effort there were about twenty-five submissions. In the second year the submissions had increased to more than a hundred and fifty, and we are discovering that the admirable and flexible material we know as structural steel can be economically framed into beauty as well as ugliness. In fact, not infrequently the more beautiful structure is less expensive.

A great English architect has said that "Art is the well doing of that which needs doing," and on this basis both the type face or the drawn letter design and the steel bridge can be adequate and beautiful in design, execution, and relationship to those people who read the words or travel over the bridge.

But this does not mean that art is "some species of expensive trimming put on," in the words of another brilliant civic architect, Raymond Unwin. He continues: "Civic art is too often understood to consist in filling our streets with marble fountains . . . twining our lamp-posts with the wriggling acanthus leaves or dolphins' tails and our buildings with meaningless bunches of fruit and flowers tied up with the impossible stone ribbons." Nothing is easier than senseless ornamentation or variation, whether it be related to a public architectural work, a woman's attire, or a type face, resulting in what Mr. Unwin defines as "restless, fussy vulgarity."

Be it a rose, a schoolhouse, a printed page, or an advertising trade-mark, I believe that we, in rich America, are entitled to increasing beauty, because it is the true beauty of the surroundings one works in and lives in that soothes his spirit, increases his efficiency, and makes life better for him.

A. I. D. to Advertising

WE'VE been studying this so-called modern trend of typography, and gather from this study that good common sense should still chart our course. In a nutshell, we have gathered that this is the age of speed, that we should set our messages in such a way that the story can be grasped at a glance. Attract Attention, sustain Interest, and create Desire, and your advertising composition will be successful. We are always glad to cooperate with you on work of this nature. But if you have the modernistic bug, we have the material and the ability to serve you.

The Scott Linotyping Company, Boston, in this portion of good copy, inferentially suggests that attention, interest, and desire may not be products of "the modernistic bug"

that italics can be made, perhaps with less slope than the old Caslon, that will be distinct to read and yet delightfully "new." The whole question of letter form would seem to hang on a disposition of the designer not to make something different because it is different, but instead to allow differences to add to distinction, beauty, and availability.

It is one of my hard jobs to serve as chairman of a state art commission, and that work has brought me into connection with the designs of many school buildings and other structures paid for with public money, and as well has made it necessary to help pass upon designs for bridges, memorials, and the like—all in places where the public uses and sees these objects. A rather wide acquaintance with freaks has resulted, but I am glad to say that constructive help is always offered to remedy the breaks from good taste and propriety that an architect or a designer offers because he wants to do something "different." Yet not infrequently we meet with architects who really have something new to say, and say it in line and mass and

Budgetary Control, if Figured on Reasonable Productive Time, Helps Cut the Costs

By W. R. ASHE

FOR SEVERAL years industry has successfully applied the principle of budgetary control to all departments of business, estimating in advance and controlling with comparative accuracy the volume of sales, cost of sales, and final profit made. The principle of the budget is nothing less than that of forecasting sales, costs, and profits from knowledge of past performances, with the further consideration of possible expense economies and increase of production calculated to issue from a provident and a conservatively formed plan which is to be vigorously prosecuted toward desired ends.

Budgetary control of business is similar to the control of individual living expenses within certain prescribed limits set by individual income. The only difference apparent is that the individual income is known, whereas the business income must be forecast. It is obvious that experiences of the past furnish the most reliable basis for predetermining future gross income, and that due consideration must be given to general business conditions which may bring about an influence on sales or expenses of the period for which forecasts are made.

Dwight T. Farnham says, "The first rule of budgeting is that the future can best be predicted from a study of the past." For this reason emphasis should be laid upon the necessity for accurate data, from which study of past performances is to be made and on which predictions of the future are to be based.

We would add here that the future can best be controlled by a study of past analyzed facts and the application of derived knowledge to future operations through the carefully planned budget. These plans would in objective engage reduction of expenses, an increase of production, economy of capital employment, and the adjustment of all factors to a point of more profitable harmony.

Effective budgetary control requires an orderly and scientific collection, arrangement, and consideration of budget material. The historical facts of record should be subjected to complete analysis and arrangement, as preliminary to the work of building the budget, and for this purpose we must stress the ad-

visability of making use of the U. T. A. Standard Accounting and Cost-Finding System methods. This recommendation is made for the reason that uniform industrial practice provides a wealth of comparative data in matters of average department costs and production, average department productive time data, average ratios of classified expenses to total expenses, ratios of expenses, materials, and profits to sales, etc.

The value of making comparisons of individual costs, production, and financial status with industrial averages will be recognized when we undertake the criticism of individual performance, the detection of abnormal trends or excessive cost elements, and the establishing of reasonably possible standards in the budget wherever there is doubt.

{ A COPY IDEA }



It is deplorable that there are so many wolves in sheep's clothing; but it is far more discouraging to think of the multitude of sheep in wolves' clothing!

What we mean is that, much as we regret that the numerous shady "business propositions" masquerade in high-falutin' printing (and thereby are "put over"), it is absolutely tear-provoking to consider just how many substantial businesses afford themselves less than half a chance by running around arrayed in ragged printing.

So analyze your advertising-printing; compare it with others'; and if it is found wanting . . . the thing it will be wanting is a helpful advertising-printing service, such as many firms find right here.

Cover page from *Imp*, the interesting house magazine of the Botz-Hugh Stephens Press, which is located at Jefferson City, Missouri

In considering the matter of budgeting costs the average printer's first thought is determination of lower than the actual cost rates which would result from higher than actual production. The common idea is that budgeted costs should tell us what average rates would be justified if all departments could be maintained at what we consider normal or higher than normal production.

A few printers have been extremely unwise in adopting the budgeted costs based on 80 to 90 per cent productive time throughout all the departments, regardless of individual department relationships to the total production. Very heavy financial losses have resulted on account of expense-recovery deficiency in all departments, both in departments where the budgeted production was not reached and equally well in those where the budgeted production was realized, as the fully productive departments always have to bear the unabsorbed overhead of all underproductive departments.

Since this is a fallacious method and is a misconception of the application of budgeting to the printing business, it is the writer's personal conviction that the principle of the budget cannot be thus applied to costs in the printing business without individual loss and industrial demoralization, and that its application must be restricted in an instrumental way to the control of operations within the reasonable probabilities that appear more or less certain of attainment.

Incidentally the budget can be used for the scientific determination of normal rates to be used in estimating and selling for particular departments where actual cost is abnormally high as a direct result of abnormally low production. This, however, is not its primary function or application. In all such instances the differential between normal cost determined and the higher probable cost must be carried to a special reserve in the budget and this reserve deducted from profit budgeted for the period.

The cost budget must be directly concerned with actual probable costs and the economy and control of probable costs of the departments upon standards which have been based on past years' performance and consideration of all the

possible economies. In short, the budgeted standards must reveal for guidance and checkup purposes what actual operation costs should develop under strict economy. Manifestly a budget based on what might be regarded as possible production (a possible yet improbable production) would be useless for guidance and control of costs where production actuals were found to be at variance with unrealized forecasts.

To illustrate the point let us suppose that we have analyzed the actual costs of the past year and desire to set up a budget for control of costs during the next year. The comparison reads:

	Actual	Industrial Average	Excessive
Fixed expense.....	\$0.31	\$0.39	\$ —
Current expense....	.54	1.56	.29
Wage cost.....	1.85	1.56	.29
Factory cost....	\$2.70	\$2.38	\$0.40
Overhead	1.10	1.22	—
Total cost.....	\$3.80	\$3.60	\$0.40
Per cent productive time	60	60	

The possible economy of \$0.40 an hour and establishment of a \$3.40 cost during the coming period would be engaged by an investigation of wages and the current expense elements. If adjustments are made for elimination of these excesses then the budget is made up at 60 per cent as consistent with past productive time, and will be used for checking the average developed costs of this department during the coming months.

If the 60 per cent production is all that might reasonably be expected, a budgeted cost at 75 or 80 per cent, an extremely unlikely attainment in face of the past averages, would be ineffective and somewhat misleading. At least the

elemental view of the components would be disturbed, the comparisons of budget costs with real costs at less than budgeted production would be ineffective, and the entire view and control would be disturbed. A study of comparisons will reveal the possibility of a clearer view and surer control where the budget forecast is built upon past and therefore probable future performance.

Let us suppose that the budget influences have stimulated production and economized expenses in the new year so that actual costs an hour compare with the recommended budgeted probabilities and unwisely budgeted possibilities (really impossibilities) as shown here:

	Actual Costs	Budgeted Probabilities	Budgeted Possibilities
Fixed expenses....	\$0.28	\$0.31	\$0.23
Current expenses..	.40	.43	.32
Wage cost.....	1.62	1.56	1.17
Factory cost....	\$2.30	\$2.30	\$1.72
Overhead	1.05	1.10	.83
Total cost.....	\$3.35	\$3.40	\$2.55
Per cent productive time	62	60	80

It will be noted that budgeting the probable cost gives a controlling measurement, whereas the budgeted possible cost contains no value as a means of comparison and guidance. Therefore budgeting, to be useful, must prophetically approximate the actual future production of the plant as a whole and the future production of individual departments making up total production, with careful consideration of individual departmental relationships to the whole.

No greater injury could come to the printing industry than the adoption of cost budgeting on a basis of maximum plant productive capacity, for the rea-

son that this misapplication, or its encouragement to any extent, would tend to increase competition and lower selling prices, and effect individual and finally industrial disregard for actual costs.

Cost budgeting, except on the basis of probability, would furnish no intelligent means for control of actual cost, and losses would accrue immediately from use of rates inconsistent with actual cost and continue until cost-budgeted production was realized, if ever. It is certain that no individual under universal practice would ever reach the higher productions he had budgeted because of his competition, for even now, with no encouragement of this practice, individuals throughout the industry are attempting to build higher volume at below cost rates, yet without success.

As a consequence of such futility it would seem advisable for individuals to pursue the more reliable policy of coordinating all actual costs and activities to actual volume in hand through budgetary control of probable costs and sales for the coming year, with a sales goal limited to such reasonable progress as could be justified by the progress of past years or by certainties.

Gross income or gross sales do not of themselves produce profit; rather it is the relation of actual operating costs to gross sales that determines the degree of profit return. It is self-evident that many concerns handling a million-dollar volume are showing less net profit than others doing half that volume.

We would conclude, therefore, that the greatest profit possibility exists for the executive who attempts in scientific and economic manner to adjust his capital investments and operating costs to his actual volume, rather than to adjust costs to competitive demands and sales to apparent equipment possibilities.

Therefore budgetary control should show how these economies may be effected, and position maintained for a fair profit and highest service to customers on a reasonable volume of sales to which costs must be adjusted.

In the final analysis a budget is supposed to control expenses within a certain income. In this sense the budget has a place for and a usefulness to the modern printer who realizes the possibility of increasing his profits through control of costs and production.

Cutting the price does not and never will lower cost, nor is it probable that you will ever reach a possible but improbable volume where you can make more profit than you could on present volume through budgetary control.



View in offices of The Foss-Soule Press, Rochester, New York

Cultural Atmosphere Pervades Offices and Plant of Daniel Berkeley Updike

By CARL GREENLEAF BEEDE

ABOUT ten years ago I called one day at the office of The Merrymount Press, Boston, regarding a modest piece of printing that I had in hand. While I waited in the reception room it was clear to me that no ordinary business tastes prevailed in a place that held such eighteenth-century furniture as was about me, and within walls that carried many old prints and engravings. After a few words with the proprietor it was equally plain that the work the plant did was of quite a different sort from that I needed, although no finer than I would have been delighted to seek. Business call as it was, I felt that it had been also a visit with a genial gentleman of culture.

Now it has happened that recent matters have again taken me to the same place. The unusual nature of its interior has given me a fresh impression that I would like to pass along, if I can, to those who would have their offices manifest some evidence of their other-than-business selves. For here no one can fail to see that the mere mechanics of the trade and the profits that it yields are esteemed with, but not above, the art itself and all its allied and abundant associations and achievements.

To those who are familiar with the most excellent bookmaking in America or in Europe, the names Merrymount Press and Daniel Berkeley Updike are synonymous. Its existence of thirty-odd years has been one of gradual and hardy growth. Its location for nearly three decades has been in a building of loft type near Boston's South Station. No attempt is made to conceal or beautify the brick walls, the hollow-tile ceilings, or the concrete columns of the engineer-architect's design. Partitions are of mortarboard or like materials.

Entering the anteroom from the elevator landing, one notices double doors of glass upon opposite sides and their framework, with half-circle transoms. These doors were once the Tremont Street windows of the old Boston Museum, built in 1846, and were salvaged at the time the building was demolished, nearly thirty years ago.

Entering the reception room through one of them, with its lack of sterile com-

mercial aspect, the visitor finds there no suggestion of femininity or of things domestic. About a round-topped Queen Anne table of mahogany stand inviting Heppelwhite chairs, while writing materials and books welcome the visitor. A William and Mary highboy and a chest of drawers, both of maple, offer abundant storage space for such materials as in most offices would be carried in ugly golden-oak or boxlike steel files.

The eighteenth-century engravings which are conspicuous throughout the

ever one looks. These prints from type and plates keep constantly before all who see them the dignity and excellence of the early days of this art.

Not merely in the offices mentioned, but throughout the workrooms as well, are seen these rare reminders of the finest achievements in printing. Typesetters, proofreaders, and pressmen, in the various departments, have before them the equally stimulating reminders of the achievements of similar craftsmen one and a half to two centuries earlier.



The reception room of the Merrymount Press in Boston is furnished in eighteenth-century mahogany and still earlier maple and oak. The arched double doors were once the windows of the old Boston Museum, which was demolished almost thirty years ago

offices and in the plant have relation, either close or near, to the printers or patrons of printers of that century. To Mr. Updike, who chose them all, each one has its significance and associations. Some of them are extremely rare.

The largest room of this office suite is the library, Mr. Updike's private workroom. Lined on two sides with open shelves, it holds one of America's finest collections of volumes on printing.

Scores of engravings, framed manuscripts, and broadsides of the old-time typefounders are found on walls wher-

Perhaps the most convincing element of the charm of this place is its unaffected simplicity. Clearly each piece of furniture, every engraving, is where it is solely to gratify the owner's personal taste. If the visitors enjoy them too, so much the better, but evidently it is his personal pleasure that has dominated.

So, throughout the entire plant, from the entrance of the lobby to the printing presses themselves, extends the surprising influence of antiquity, learning, and art. Chiefly concerned as we must be with the superficial aspect, we must give

at least passing notice to the strong personality which is behind it all.

Some of the finest printing ever done was produced within fifty years after the invention of movable type by Gutenberg. Among the masters of a later time one of the best known was Aldo Manuzio, so often referred to as Aldus Manutius. A recent writer says of him: "To be a publisher in the sixteenth century was to be a member of a learned profession engaged in the diffusion of science and culture."

From what I have written about this office and plant, it may appear to the reader, as it does to me, that here we find a twentieth-century printer whose peculiar talents and scholarship are at one in a surprising degree with those earliest standards. It is, then, easy to think that he may be quite as friendly with his learned clients as was Aldo with the famous Erasmus or James T. Fields with that brilliant group whose works he published in the 1840's.—*From the "Christian Science Monitor."*

The Oxford Stanhope Press of 1805

By STEPHEN HENRY HORGAN

OXFORD University has presented to the Science Museum, South Kensington, London, its Earl Stanhope press of 1805. By request Col. Sir Henry Lyons, the director, has had it photographed for *THE INLAND PRINTER*. This was the first iron hand press. From 1490 to 1800 there had been little improvement in the crude wooden presses until Charles, Earl Stanhope, inventor of many devices, turned his attention to the many disadvantages under which the printer labored and began to study as to how he could im-

prove them. The result was a system of logotypes; type cases which proved impractical, and a method of stereotyping from plaster of paris molds.

Lord Stanhope was fearful that his inventions would later fall into impious hands, so he laid down a set of principles to govern the stereotyper. Here are the first three of them:

STANDING RULES OF THE STEREOTYPING OFFICE

1. Nothing is to be printed against religion.
2. Everything is to be avoided upon subject of politics which is offensive to either party.

3. The characters of individuals are not to be attacked.

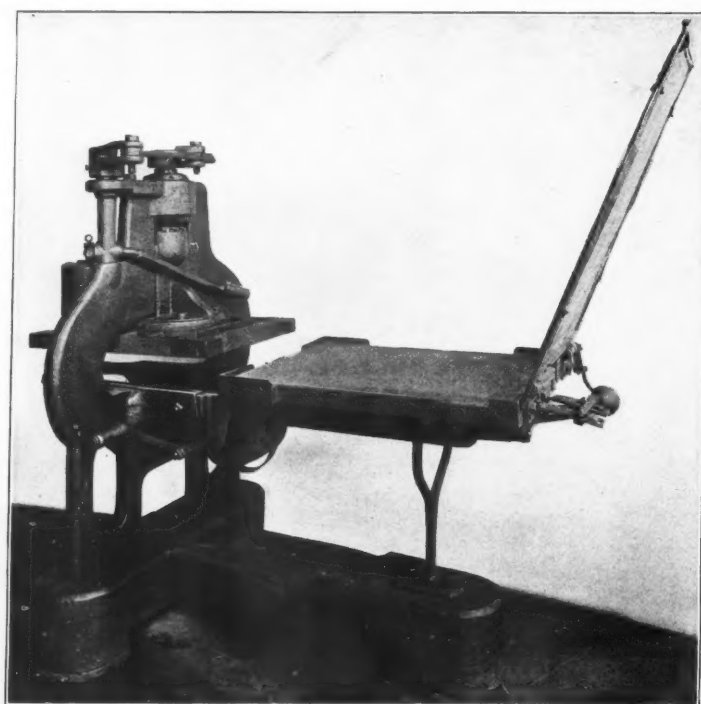
(Observance of these rules would prevent stereotyping our newspapers.)

Sunk deep in the head of this press are the words "Stanhope invenit," and in a less conspicuous place are the words "Walker fecit." Robert Walker was a clever machinist whom Earl Stanhope called in to help him, though Stanhope left the sketch drawn with his own pen, showing the main design of the press. As Stanhope gave this design for the benefit of printers everywhere, Walker began to make them, and so did other machinists. Andrew Wilson, of The Clarendon Press, received orders for twenty-eight Stanhope presses; which prompted Earl Stanhope to write him, on January 4, 1805, that the press builders should give a bond of not less than £5,000 that when completed they will permit the press to be examined by the inventor, at a public place, in the presence of the master printers and in comparison with a press built by Walker, which shall be examined at the same time. "I am very anxious that a number of defective presses shall not be delivered to the public, purporting to be my invention."

Lord Stanhope was justly proud of the workmanship of Walker. The writer has had many years of experience with our present Washington proof press, and when he pulled over the lever of this old Stanhope it gave him the feeling that he wished he had had such a press when he began to proof halftones. Among the instructions accompanying this press in 1805 were the following:

This press contains a mechanical power far superior to those inventions which are commonly known as "The Mechanical Powers." There is a "regulator" to determine the common pull of one man's right arm. Then its pressure is equal to the power of 300 times the force of one man, which is sufficient to work off the heaviest form. The generality of printing presses now made are but equal to 50 times the force of one man. This force is so immense that if the regulator is not used and the instructions followed then the force equals that of several thousand men, and the very cheeks of the press have actually been pulled in two. It has been calculated that the thick cast-iron cheeks would require a pull equal to weight at least of 400 tons to tear them apart. Never interpose any additional sheets, not even overlays "between the coffin and the platten," without testing pressure with the regulator.

Stanhope made the bed of his press of iron instead of stone and the platen, 18 by 24 inches, permitted an impression to be pulled from the whole form at one pull instead of two as formerly. Some worn parts have been replaced on this press, and it could do fine work today.



The Earl Stanhope press of 1805, which was presented to the Science Museum, London, by Oxford University. (The Earl Stanhope press was photographed for reproduction in *The Inland Printer* through courtesy of the museum)

Preëminence of the Graphic-Arts Industries in Larger Cities of the United States

By HENRY LEWIS JOHNSON

THE FORWARD movement in illustrating, engraving, electrotyping, printing, and binding has far exceeded the general comprehension of its industrial rank. Printers, business men, and people generally should realize more completely the preëminence of printing and allied industries. The competent printer today is more than a mechanic or a manufacturer. He must have an insight into the conduct of business which enables him to produce printing abreast of the times.

Moreover, with the development of automatic machinery, electrical and also chemical processes, and higher standards of work, the successful printer will need a broader conception of his business than when his product had only a local use. Printing administration now implies a training or business development comparable to that which is to be obtained in schools of business administration; and engineering, accounting, and finance also figure largely.

The general public accepts without adequate industrial appraisal its daily newspapers, periodicals, books, and advertising. These all constitute what is termed a great social power which has changed and is continuously influencing our everyday mode of life.

While there are approximately forty-five thousand printing establishments in the United States, the growing tendency to centralization and consolidation is evidenced in the impressive figures contained in a recent pamphlet issued by the United States Department of Commerce and relating to the annual production in manufacturing lines in the leading cities. The governmental figures make separate items of printing, publishing, engraving, lithographing, and bookbinding; but these items have been grouped together in this compilation. The cities are arranged in the precedence of the production total of their graphic-arts industries.

NEW YORK CITY

Clothing	\$1,510,000,000
Graphic-arts industries	643,000,000
Fur goods	242,000,000
Bread and other bakery products	199,000,000
Slaughtering and meat-packing, wholesale	177,000,000
Millinery	132,000,000

Electrical machinery, apparatus, and supplies	89,000,000
Gas, manufactured, illuminating and heating	86,000,000
Cigars and cigarettes	85,000,000
Knit goods	84,000,000

CHICAGO

Slaughtering and meat-packing	\$ 558,000,000
Graphic-arts industries	347,000,000
Clothing	182,000,000
Iron and steel	171,000,000
Foundry and machine	152,000,000
Electrical machinery, apparatus and supplies	148,000,000
Bread and other bakery products	102,000,000
Paints and varnishes	69,000,000
Confectionery	67,000,000
Furniture	66,000,000

PHILADELPHIA

Graphic-arts industries	\$ 190,000,000
Clothing	127,000,000
Knit goods	114,000,000
Cane-sugar refining	96,000,000
Electrical machinery, apparatus, and supplies	82,000,000
Bread and other bakery products	63,000,000
Cotton goods	60,000,000
Cigars and cigarettes	55,000,000
Slaughtering and meat-packing, wholesale	53,000,000
Foundry and machine-shop products	52,000,000

BOSTON

Graphic-arts industries	\$ 85,000,000
Boots and shoes	59,000,000
Clothing	54,000,000
Confectionery	45,000,000
Foundry products	25,000,000
Baking	23,000,000
Electrical machinery	19,000,000
Coffee-roasting	15,000,000
Furniture	11,000,000
Patent medicines	11,000,000

LOS ANGELES

Motion pictures, not including projection in theaters	\$ 58,000,000
Graphic-arts industries	57,000,000
Slaughtering and meat-packing	34,000,000
Bread and other bakery products	29,000,000
Foundry and machine-shop products	29,000,000
Clothing	25,000,000
Planing-mill products not made in the planing-mills connected with sawmills	24,000,000
Furniture, including store and office fixtures	23,000,000
Coffee and spices, roasting and grinding	9,000,000
Car and general construction and repairs, steam-railroad repair shops	8,000,000

DETROIT

Motor vehicles, not including motorcycles	\$ 663,000,000
Motor-vehicle bodies and motor-vehicle parts	319,000,000
Graphic-arts industries	56,000,000
Foundry and machine products	52,000,000

Brass, bronze, and the manufactures of these alloys and of copper	48,000,000
Slaughtering and meat-packing	47,000,000
Bread and other bakery products	35,000,000
Electrical machinery, apparatus, and supplies	19,000,000
Paints and varnishes	16,000,000
Structural and ornamental iron and steel work not made in rolling-mills	15,000,000

CLEVELAND

Iron and steel	\$ 131,000,000
Motor vehicles, not including motorcycles	78,000,000
Motor-vehicle bodies and motor-vehicle parts	77,000,000
Foundry and machine-shop products	72,000,000
Graphic-arts industries	56,000,000
Electrical machinery, apparatus, and supplies	54,000,000
Clothing	53,000,000
Slaughtering and meat-packing	45,000,000
Paints and varnishes	35,000,000
Bread and other bakery products	24,000,000

ST. LOUIS

Slaughtering and meat-packing	\$ 80,000,000
Graphic-arts industries	51,000,000
Boots and shoes	44,000,000
Clothing	39,000,000
Patent and proprietary medicines and compounds	34,000,000
Boot and shoe cut stock	30,000,000
Bread and other bakery products	27,000,000
Foundry and machine-shop products	26,000,000
Electrical machinery, apparatus, and supplies	23,000,000
Coffee and spices, roasting and grinding	19,000,000

SAN FRANCISCO

Graphic-arts industries	\$ 45,000,000
Coffee and spices, roasting and grinding	31,000,000
Canning and preserving, fruits and vegetables, etc.	21,000,000
Slaughtering and meat-packing	20,000,000
Bread and other bakery products	16,000,000
Clothing	12,000,000
Furniture, including store and office fixtures	11,000,000
Foundry and machine-shop products	11,000,000
Electrical machinery, apparatus, and supplies	8,000,000
Confectionery	7,000,000

WASHINGTON

Graphic-arts industries	\$ 32,000,000
Bread and other bakery products	11,000,000
Slaughtering and meat-packing	8,000,000
Ice cream	4,000,000
Coffee and spices, roasting and grinding	2,000,000
Ice, manufactured	1,000,000
Beverages	1,000,000
Planing-mill products	1,000,000

Structural and ornamental iron and steel work not made in rolling-mills	1,000,000
Marble, granite, slate, and other stone products	846,000

CINCINNATI

Clothing	\$ 41,000,000
Slaughtering and meat-packing	40,000,000
Graphic-arts industries	31,000,000
Foundry and machine-shop products	26,000,000
Bread and other bakery products	17,000,000
Electrical machinery, apparatus, and supplies	15,000,000
Machine tools	15,000,000
Boots and shoes	14,000,000
Paints and varnishes	10,000,000
Butter	9,000,000

BUFFALO

Flour and other grainmill products	\$ 84,000,000
Motor vehicles, not including motorcycles	78,000,000
Slaughtering and meat-packing	46,000,000
Iron and steel	31,000,000
Foundry and machine-shop products	30,000,000
Feeds, prepared for animals and fowl	25,000,000
Motor-vehicle bodies and other parts	24,000,000
Graphic-arts industries	23,000,000
Bread and other bakery products	22,000,000
Brass, bronze, and the manufactures of these alloys and of copper	18,000,000

Many printers feel that their business is less important than other great industries, but the facts are to the contrary. As the "modern business vehicle," printing is assured still greater industrial preëminence.

Don't Miss This, Printer, for It's Good!

TEACHER: Johnny, would you show a prospect a one-color or a two-color dummy to begin with?

JOHNNY: One-color. It would save his money.

TEACHER: Why is he having the job printed at all if he wants to save money?

JOHNNY: That's right, I'm so forgetful. He wants orders for rubber hose.

TEACHER: What colors would you choose for the job?

JOHNNY: Black and green. We've got a lot of green ink on hand.

TEACHER: What color is the hose?

JOHNNY: Red, with a gold diamond trade-mark. Gee, I forgot again, it really would look funny showing his red hose printed in green ink just because we got a lot on hand!

TEACHER: How many pieces are you going to talk about?

JOHNNY: One; that's all he asked about this week.

TEACHER: But doesn't he want to sell hose next week, too, and next month,

and next year? Is he going out of hose into macaroni after this one job is out, or does he want to sell more hose?

JOHNNY: Gee, you're way ahead of me! I never looked at it in that way! Why, certainly! I'm going to sell him this idea: He's got six big machines making hose; to keep six big machines

busy making hose he will have to keep one little printing press busy producing literature to sell the hose—or shut down his hose foundry. Oh, Teacher, I feel utterly collapsible. Whew! What an idea! And to think you can learn things like that in school!

—From "Spinal Colyums."

Is a Printer Liable if His Check Is Raised?

By ROSS DUDLEY

These discussions of legal problems for the benefit of the printer now appear regularly every month

FRED A, head of the A Printing Company, glanced up and saw one of the boys who worked for a nearby ink company holding a bill for \$25 for a quantity of ink that A had purchased the month before. "Mr. A, can I get a check for this?" said the boy.

"Sure!" said Fred, and he wrote out a check substantially as follows:

Pay to the order of B Ink Company	X City
Twenty Five	\$25
To C Bank	Dollars
X City	A Printing Company
	By
	Fred A

The owner of the B Ink Company endorsed it to a third party, and then it passed through several hands before it arrived at the C Bank. When it reached the bank it looked like this:

Pay to the order of B Ink Company	X City
Twenty Five Hundred	\$2500
To C Bank	Dollars
X City	A Printing Company
	By
	Fred A

The A Printing Company did not have \$2,500 in the bank, so payment was refused. The holder of the check brought suit, claiming that he was an innocent third party who had purchased the check in the usual course of business and had no notice of the raising of the amount. He further contended that A, by carelessly leaving unfilled the space after the figures "\$25" and after the words "Twenty Five," was liable because of negligence which allowed the check to be raised.

Can A be held for the \$2,500?

The rule adopted by Federal courts and the majority of the state courts is that A is not liable for raised amount. In a case that involved similar facts the United States Circuit Court (58 Federal 140) said:

"When a maker has issued a draft or check, complete in itself, but in such form as to be easily altered without attracting attention, and is afterwards fraudulently raised by a third person

and then later is bought by an innocent purchaser, it is not negligence but the crime of the forger that is the approximate cause. Forgery and any consequent loss cannot be said to be a natural or probable consequence of issuing a negotiable instrument carelessly drawn. The altered contract is not his contract." A few states follow the opposite ruling.

Though you can generally escape liability on a raised check, leaving unfilled spaces after the amount is decidedly poor practice. In order to avoid litigation and any possible loss, always fill

in the space following the words and figures by drawing heavy inked lines, if you do not use a check protector.

There is also another situation under which the maker of a check is held liable for the full amount of the check. That is when he leaves the amount blank for an agent to fill in. If you sign a check and tell your clerk or some other person to fill it in for a certain amount and he fills it in for an excessive amount, if the check gets into the hands of an innocent purchaser you are liable for the amount of the check on the theory that the agent had implied authority to fill the blanks as he did.

Every printer should have a printed checkbook and pay his bills by check. It is the best receipt possible. Endorse on the check what it is for, as this generally eliminates any argument as to whether a certain item, invoice, or statement has been paid, and, should the matter go to court, it is a valuable document in supporting your side of the case.

Developing Attractive Layouts Which Avoid Heavy Engraving Costs

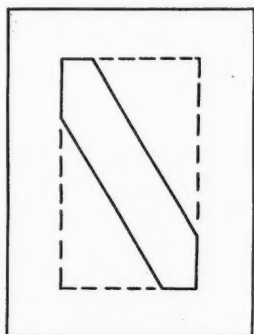
SAID I to the engraving salesman: "I've got ten snapshots of readers here, and we want to present them all on one page. Separate cuts will take too much space. Grouping them together in one large square half-tone is too ordinary. We want something different, something forceful."

"Got an idea in mind as to layout?"
"Yes. I want to run them diagonally through the center of the page. What will that cost us?"

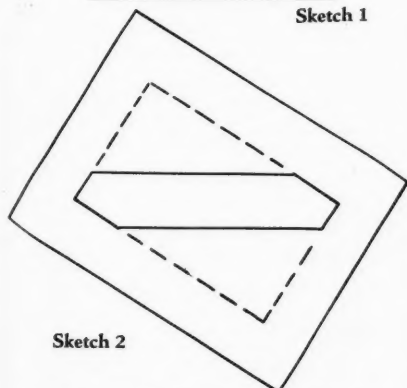
"Let me see—your page size is 7 by 10 inches. With shoulder that means we'd have to charge you for a 74-inch outline half-tone, plus mortising to accommodate type columns."

"No. That's somewhat more than we would want to spend, Bill."

But the diagonal idea stayed with me. The only objection to it was the cost, so I figured out a way to overcome this. After cutting out the snapshots I mounted them on a large sheet of cardboard as shown in Sketch 1. The finished layout I turned as indicated in



Sketch 1

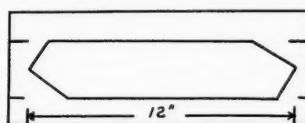


Sketch 2

Sketch 2, and trimmed it square as seen in Sketch 3. Then one square half-tone,

*D*ISTINCTIVE layouts increase the engraving bill. But cuts can be so ordered as to dodge maximum charges and effect real savings on each layout. Profit by these simple economies ✕ ✕ By VIRGIL GENTILIN

12 inches wide between the diagonal corners of the page, was ordered. The finished cut measured 30 square inches, but because of its odd size, long and low, we paid for the 12-inch width times



Sketch 3

one-third the width for the height, or 48 square inches. I had left my pencil lines on the layout and these showed in the cut, which made it a simple matter for an electroplater to mortise the corners. Thus we paid approximately half the ordinary charge. (See Fig. 1.)

Many times an idea comes to us for a first-class layout, but its cost seems prohibitive. A little thought in ordering plates may bring down the cost considerably. For example, not long ago we wanted to present an out-of-the-ordinary home in a little different way. The home was of brick, and my thought was to have it resting on pillars of brick on either side of the page. On first thought it appeared that our charge for this engraving would be based on a 74-inch outline half-tone, plus stripping-in and mortising.

By ordering an outline half-tone for the house and two square half-tones for the pillars we paid for only a 35-inch outline cut and also two minimum square half-tones, plus a small charge for mortising the lower corners of the outline half-tone to accommodate the pillars. As figured in dollars and cents we paid just a little over half the regular charge made for a plate of this kind. (See Fig. 2.)

At another time we wished to present photographs of three homes with entirely different exteriors, yet built from the same floor plan. In presenting these to our readers we wanted the diagonal joined effect, but this entailed a charge for one 176-inch outline half-tone, plus considerable mortising. But instead I ordered a square half-tone of one home large enough to allow a "bleed" on two sides and the top. The other two I then grouped for an outline half-tone. As a result, we paid for only a 59-inch square half-tone, one 48-inch outline, and two simple mortises. In view of the fact that the center spread was not available for that issue, the separated cuts made a splendid "fake" spread, giving us the effect at a good saving. (See Fig. 3.)

A few weeks later we had an occasion to present photographs of three homes built of different materials, but from



Fig. 1

we have a group of photographs of the same size, or of different size but to be proportionately reduced. Mount them on a large sheet of cardboard, allowing enough margin between to allow for mortising apart. Instead of paying for a group of cuts there is only the charge for one square halftone.

We often use "double-printing" to enliven our pages and to intrigue the reader. An example may be seen in Fig. 3, where one line of the heading extends onto one halftone. We have our heading set up before our cuts are ordered, and we send a good proof of the type with the photograph to the engraver. Naturally there is an added charge for this service, but the following features quickly compensate: It saves the time and expense of having the letters drawn on copy; saves the copy where it must be returned intact; provides letters that harmonize with the balance of the heading; ties up illustration with the heading, and catches the eye.

Attractive layouts and presentations do much to attract reader attention, but it is of course desirable to produce them

with as little expense as possible. The engraver might balk at first, but more than likely he will take it with a grin—especially where all sizes are carefully worked out and everything is properly marked. And then, there's a great deal of satisfaction in preparing a layout, ordering the cuts, type with runaround, heading, and captions, and having everything fit perfectly as originally planned without a hitch or a change.

Extra Profit Through Careful Packaging

By ANTONIA J. STEMPLE

PRINTERS as a rule do not take sufficient pains in wrapping and delivering their jobwork. Too many just bundle up the printed matter in the quickest and easiest way and make no attempt whatever to have it attractive or appear as though it had any value. An expensive order of fine letterheads, printed on high-grade paper, is likely to be hastily wrapped with nothing but a narrow, flimsy paper band or a piece of string, as though it were nothing but a lot of dodgers, and utterly regardless of the impression made on the customer.

Good work, well printed, is not sufficient. It should be delivered in such a manner that it will be protected from dirt or damage, and in convenient form for the customer's use. Appearances do count in printing, as everywhere else. Manufacturers in other lines know this or they would not go to such trouble and

expense as they evidently do to put their products in attractive shape and insure delivery to customers in perfect condition and convenient form. The expense of preparing printed matter in dustproof, convenient packages is very small in comparison with the advantages. Patrons will invariably appreciate careful packaging and are bound to be favorably impressed by neatness and care. If a hundred-dollar job of printing is done up and delivered as though it were not worth more than a dollar, the buyer is certain to get an adverse impression, no matter how good the job is in itself. The waste or harm caused by inadequate wrapping and protection for the printed matter may often be considerable. It is a poor business policy which will balk at the cost of proper wrapping.

One Massachusetts printer, who has built up a big business by careful atten-

tion to those trifles which make for perfection, early realized the psychological value of delivering all work in a manner so unusual as to gain the approval of the most casual customers and impress the thought of his shop and his work on their memories. Every job coming from his office is adequately and distinctively packaged and gives prima facie evidence that the printer's interest in the work and the customer did not cease when the job came from the press. All printed matter not padded, bound, or otherwise finished is done up in packages of 250 or 500 sheets, or occasionally of 100 each. Light-weight kraft paper and sealing tape are used. The larger work, or that which because of its nature will last a long time before being used up, is enclosed all around, thus being absolutely light- and dustproof. The smaller work, or that which will be used within a short period, is simply banded with a wrapper the *full width* of the job, but the ends are left open. Then each package has a label on the end or side, the label indicating the name and nature of the sheets in the package, or the customer's form number for the job, if it is sufficiently large to make the printing of a special label advisable. A typical label bears the following inscription:

250 No. 1 Bond Letterheads
Manufactured by
Blank the Printer,
Specialist in High Grade Printing,
Sherman, Massachusetts

The advantage of this system is that when the packages are piled up on the

"One Plan Speaks 3 Languages"

Frame, Brick, and Stucco

FIRST FLOOR PLAN

10' x 12' 6" overall size of house. 10' x 12' 6" overall size of house. 10' x 12' 6" overall size of house.

SECOND FLOOR PLAN

10' x 12' 6" overall size of house. 10' x 12' 6" overall size of house. 10' x 12' 6" overall size of house.

HOUSE

10' x 12' 6" overall size of house. 10' x 12' 6" overall size of house. 10' x 12' 6" overall size of house.

BUILDING SUPPLY NEWS

MAY 15, 1929

Fig. 4

customer's shelves he sees at a glance just how his stock of stationery of any kind stands. There being two, four, or ten packages to every thousand sheets, he is able to check up readily on the billing and delivery, and it is also easy for him to learn when his supply of any form is getting low and it is time to re-order. The labels, too, which carry the name and the address of the printer are good advertising, for they keep his name before the customer and anyone else who may see the packages, and are thus a constant reminder.

This proprietor has been told literally hundreds of times by appreciative customers how much they like his methods and how these help simplify the work of keeping track of printing supplies, especially when a large variety of stationery or printed forms is used. Many a bank cashier has informed this printer that he would always handle the bank's printing business even if there were no other good reason, simply because of the careful manner in which the orders are

done up and delivered. How much better to put a little time and a little extra stock into seeing that the printed work reaches the customer in such condition that he has simply to check up on the count and place it on his shelves, always usable and safe from damage, instead of simply hustling it together and getting it out of sight in any old way!

Padded and bound work is similarly packaged in 500's, and is thus preserved in perfect condition and prevented from falling about and losing the backs or soiling the sheets. The pads are alternated in the packages, thereby not only making them appear better but being very much easier to count.

Too much work and too much bother? Not at all. Any bindery girl may be taught to do up the packages neatly and swiftly. A pad counter is used to measure out the work, after the operator is sure that the counter is set for the full number of sheets. It's better to have an extra sheet in the package, but at least see to it that there is no less than the

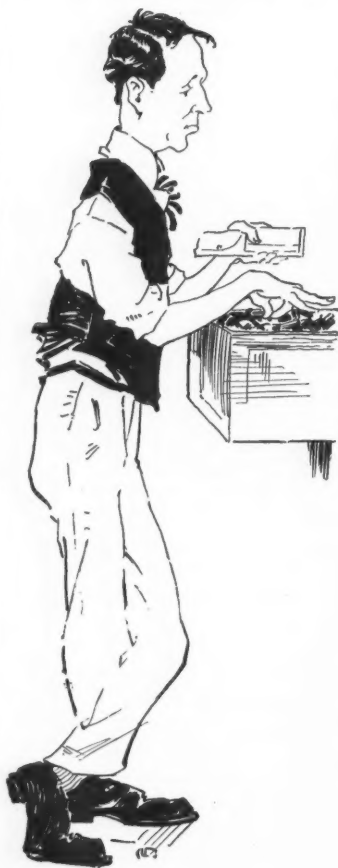
label says. Light-weight kraft paper and sealing tape are cheap; it is good practice to use them and thus give the customer in convenience and service a trifle more than he expected or is paying for.

The labels for the items being constantly turned out may be printed up in large quantities in advance so as to be always on hand, and a few forms may be kept standing so that the necessary changes and special labels may be run off at short notice as required. The labels are quickly affixed by covering a large piece of tin with dextrin or paste, laying the labels close together on the tin, face up, covering them with a piece of old newspaper and smoothing it down with the hand. After the paper is removed, the labels are picked off the tin with the point of a knife and are applied to the packages, which have first been stacked up evenly. Of course the labels should be placed neatly in the center.

What could be simpler? Any girl can do this work quickly, and once it becomes a matter of routine this finishing method is the most satisfactory to all concerned. Complaints about count are practically eliminated, and any shortage of the order is discovered in the office before the work has been sent out.

HELL-BOX HARRY SAYS—

By HAROLD M. BONE



The compositor's apprentice who doesn't get a raise inside of three weeks thinks he is working up a blind alley.

With the exception of certain kinds of proprietors, the nearest thing to a corpse in a printing shop is a "dead" body type form.

When a stoneman has a quarrel with a bindery girl he should immediately kiss and make up.

Some type families possess homely faces but beautiful figures.

No matter how hot it becomes in the summer a book has to keep right on wearing its jacket all of the time.

It means extra expense in the press-room every time a type form has to have its face lifted.

When a compo sets a job with poor justification the stoneman has justification for complaint.

In selecting faces for a job a printer often gets religious and says, "I take for my text"—

Efficiency experts are now suggesting that fly-leaves ought to be run on gummed paper.

Typefounders like to flirt a lot
(A trait they can't disguise),
They spend a great deal of their time
Just simply making i's.

Mergenthaler's New Treatise

"Linotype Leadership," the fifty-six-page treatise just recently published by the Mergenthaler Linotype Company, of Brooklyn, New York, is a remarkable specimen of finest advertising printing. Its dark-green oversize cover is finished with a simple but strong embossed border, and carries in gold the title and a small outline view of an operator at his keyboard. Page size is 9 by 12 inches.

Every page has an outside vertical border in green, with enough additional touches of that color to avoid deadness without overemphasizing this phase of the production. Text is set in Linotype Garamond and masterfully spaced to get the full benefit of this beautiful type face, while the numerals are in Linotype Narciss, by the German designer Walter Tiemann. Text and also illustrations—every page has one to three—are of the delightfully soft yet clear character distinguishing fine aquatone jobs from the press of William Edwin Rudge.

"Linotype Leadership" is outstanding as an example of the finest bookwork and for the complete information it furnishes on operation and maintenance of the linotype. Requests for copies of this booklet should be addressed to the Mergenthaler Linotype Company.

Plant Improvements Which Cut Costs and Better the Quality of Work

THE FUNCTION of the printing-plant engineer might be defined as making intelligent use of materials, machinery, and men, so as to produce or manufacture printed work more efficiently and economically. But to do this the plant engineer must have a general knowledge of the work and scope of the research chemist and the engineer of design and construction, finding out what other engineers before him have evolved and manufactured that will be most suitable for taking care of this particular work. Apart from machinery and equipment he must have a good knowledge of engraving, electrotyping, paper, ink, and other materials entering into his work. He must recognize the truth that the inkmaker, the papermaker, the platemaker, and the machinery manufacturer all have their problems, and that he must do his share in solving these problems by working in coöperation with these manufacturers.

In all lines of industry we hear and read much of standardization—something which we should all strive for in our various occupations. However, since the invention of printing there has been difficulty in the matter of standardization in equipment and practice owing to constant new inventions and improvements in materials and methods. Therefore, in order to meet competition and to grow, the plant engineer must keep himself and his organization informed on new equipment and methods, carefully study their possibilities in his own particular line of activity, and find out where and when these new machines and practices can be profitably used.

In this paper it is the intention to point out changes that have been made in plant and practice by the MacLean Publishing Company, Toronto, during recent years, and particularly during the past year, when an extensive addition was built to the older plant, the new building affording the mechanical department nearly double the former floor space. I might say that the erection of a new building affords an excellent opportunity to plan so as to overcome weaknesses and to incorporate modern methods and equipment.

Before describing some of the features of our building and plant, and

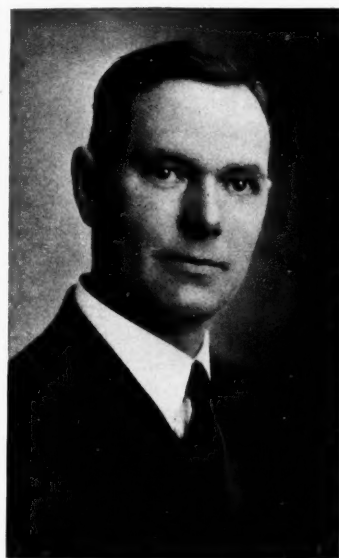
THE MECHANICAL superintendent of the MacLean Publishing Company, in this A. S. M. E. address, tells of the changes his company has made to achieve lower costs and finer work ✕ ✕ **By O. J. HUTCHINSON**

that you might better understand our problems, I will briefly outline our product. The MacLean Publishing Company is a publication concern, owning and printing twenty-four publications consisting of regular magazines, business newspapers, class magazines, a weekly financial newspaper, and general commercial printing. This means that suitable equipment has to be provided to

shorter-run business publication, as well as equipment for commercial work.

In Canada we have a peculiar economic problem in magazine and trade-paper publishing, owing to the fact that we have a population of only about ten million people to cater to. This necessarily means that we have a restricted market and hence comparatively short press runs, so that we cannot economically make use of much available automatic equipment which can only be profitably used in the case of mass production. These facts create for us added problems in economically handling our work, and often they put us between the devil and the deep sea, as it were, in reaching our conclusions.

Having to take care of a large number of publications with comparatively short press runs means that we have an acute composing-room problem, to the extent of producing on an average of about a thousand pages a week. For this reason we give a great deal of attention to composing-room layout, equipment, and practice, and those who are familiar with composing-room management are well aware of the vast amount of money that can be lost in a composing room on account of small "leaks." Composing-room time can be conservatively said to be worth \$0.05 a minute. Think, then, for a moment of the possible money loss to the composing room employing 100 men, if each man loses 10 minutes a day, either for lack of a plentiful supply of working material, having to take unnecessary steps on account of poor layout or routing of work, or for a dozen and one other delays that enter into composing-room work. The 10 minutes lost a day a man means 1,000 minutes a day, or a value of \$50. For six days this equals \$300, and for 52 weeks we have a sum of \$15,600. I quote these figures to stress the actual importance of the printing engineer in composing-room equipment and practice.



O. J. HUTCHINSON

Who in this address describes the steps taken by the MacLean Publishing Company to reduce production costs while also improving upon the finished job

take care of five classes of work, each class of work creating its own problem. For instance, a Hoe newspaper press and complete stereotyping equipment are provided for printing a newspaper; two-color magazine rotary presses are provided for the longer-run magazines; two-color flat-bed presses are required for four-color process work, and regular one-color flat-bed presses for the

As the nature of our work makes it possible to use linotype and monotype machines for economical composition and also type supply, our layout embraces practically two composing rooms in one, in that the work handled on each type of machine is departmentalized. Straight-line production is aimed at in handling both classes of work. Copy is received at a copy desk, where it is recorded and marked for correct setting. From the copy desk the work goes to the machine, to bank, to storage, to makeup, to imposition, to form elevator, to pressroom, all on a straight line without backtracking. This routine is followed on both linotype and monotype composition, which are carried on at opposite sides of the room.

Ad composition is located at one end of the room and at right angles to both linotype and monotype makeup, so that the ad product can go on a straight line to galley storage beside either linotype or monotype makeup. Imposition work is at the other end of the room, likewise being at right angles to linotype and monotype makeup, so that the makeup pages from either department go on a straight line to imposing tables. Close to the imposing tables is an electrically operated form elevator whereby forms are lowered to pressroom.

In a separate bay, yet close to the linotype machines, are placed the makeup tables for two weekly newspapers, so that this phase of the work can be carried on independently and without interfering with the publication work.

In general terms it might be said that our layout is on the hollow-square principle. Work is routed around four sides of the room, with foreman's area in the center, and also most of the material that must be stored. We find that many steps are saved by having the material stored toward the center of the room, as it is then accessible from all sides, rather than in out-of-the-way corners requiring many steps. In other words, the layout is designed with the idea of men being able to work without continuous walking, giving them a chance to work more with their heads and less with their feet. A point worth mentioning in connection with our composing-room layout, and to show how the work goes on a straight line, is that our proofroom is adjacent to the copy desk. In other words, as far as the copy is concerned it ends where it starts.

Both linotype and monotype composition are used, as it is found that certain classes of composition can be handled with greater economy on one or the

other. The monotype department is also used to produce about 95 per cent of the type used for display composition, as well as to produce strip material such as leads, slugs, rules, and borders. Thus we practically become our own type-foundry to the extent of keeping a plentiful amount of working material on hand, so that there are no idle minutes on account of lack of supplies.

Each of our ad alleys consists of two Tracey cabinets, holding seventy-two fonts of type. Each alley is supplied with practically the same type faces, arranged the same in each alley, so that a man going from one alley to another does not have to familiarize himself with a new layout. Each alley has its own lead-and-slug rack, also its space cases, and located at the end of each alley are lead-and-slug cutters, mitering machines, saws, and other accessories, so placed as to save steps and time.

All finished composition is stored in steel storage racks on individual galleys, doing away with letterboards. All the galley storage is numbered, so that the proofs are numbered accordingly, affording ready and quick identification when required. A feature of our storage is that makeup men have straight-composition storage at one end of their alley and ad storage at the other end, so that when he works from his dummies a makeup man can get either class of matter without loss of time.

When organizing our new composing room we did away with our old metal-melting room, and had all of our typesetting machines, both linotypes and monotypes, equipped with the monomelt system. This means that instead of melting our used metal into pigs in a melting furnace, and then remelting in the machine pots, we melt it only once by putting used metal into the monomelt pot, which is attached to the linotype or monotype pot as the case may be. In this way we save the space required for a melting room and the wages of a man spending most of his time melting and trucking metal, and keep our metal in much better condition. By the use of the monomelt device we get only a fraction of the dross that we had from the metal furnace, and turn out a much better product from our machines. It is our practice to have our various metals analyzed once a month, and we find that by the use of the monomelts we do not lose the antimony and tin as formerly, and so are not required constantly to spend money for toning metal.

Another innovation in our composing room is battleship linoleum; we laid this

over the whole floor before moving in. We find this clean, sanitary, quiet, and an ideal floor for the work. This is a great improvement over either cement or wooden floors, and is easier to keep clean and in good repair.

Our new composing room as described is practically 100 by 100 feet in size. It joins up with our old composing room, which is a trifle more than half the size of the new room. In the old composing room we have a separate department of commercial work, taking care of all the composition as well as all the presswork. Then portions of the old room are used for cut storage, proofroom, and preliminary makeready for cuts and printing plates. Our proofreading department is also arranged on the hollow-square principle, with proofreaders working on four sides of the room and the head proofreader in the center. The proofroom has excellent natural light from the street side, a general overhead lighting system, and adjustable desk lights which are equipped with shaded daylight lamps.

The cut department is placed so that all cuts coming from the office are intercepted on their way to the composing room. We take distinct pride in our cut department, in that we can locate any cut in our possession in ten seconds, whether we have had it for a week or for a number of years. The advertising departments are provided with small stickers which we require to be placed on the side of each cut before it is sent up. This sticker gives name of advertiser, name of publication, and date of issue. The cut clerk pulls the proof on letter-size paper and files the proof in a letter file as letters are filed, each advertiser having his own folder, arranged alphabetically and according to publication. We call the proof a history sheet, and indicate on this sheet a complete history of the cut from the time it is received until finally disposed of. For cut storage we use specially made storage cabinets, all numbered.

After cuts are received and recorded, and before passing on to the composing room, they go through a door adjacent to cut department to the department of preliminary makeready. We attach a great deal of importance and value to this preliminary makeready. As those of you who are printers know, it is well-nigh hopeless to try to get engravings and electros to the degree of perfection that will permit of quick makeready. In a publishing institution such as ours, where thousands of cuts are handled and runs are short, it is important that all cuts be in best possible shape.

To accomplish this our preliminary-makeready department is equipped with a Hill-Curtis general-purpose saw, a Hacker type-high gage for underlaying cuts, a Hacker curved-plate gage for underlaying curved plates for rotary-press printing, and a Hacker precision proof press for proving eleven-foot color plates for flat printing. Before the cuts actually go to these machines two practical engravers minutely inspect all cuts and do any necessary tooling. In this way defective cuts are made right before they have a chance to get to press. Thus faulty work on the part of engravers and electrotypers is detected and necessary action taken to make them right.

Our records show that for every sixteen-page form which we send to press an average of one and one-half hours is saved in press makeready by underlaying cuts before they are sent to press. This system of underlaying cuts means that the pressman does not have to take cuts out of the forms for underlaying by a hit-or-miss method, with the danger of placing the cut back upside down or pi-ing some type. In similar proportion time is saved by underlaying curved plates for the rotary presses, and also eleven-foot plates for two-color flat-bed presses. While we have spent about five thousand dollars for preliminary-makeready equipment, and also keep five men regularly employed at this work, we are saving several thousand dollars a year in this phase of our work.

Prior to moving into our new addition all of our longer-run magazine work was done on flat-bed presses, supplemented with a Babcock sheet-fed rotary press. While we had outgrown the flat-bed method, we were given much concern as to the best type of press for our particular problem. We finally decided to use the Cottrell two-color magazine rotary presses, enabling us to print thirty-two pages, sixteen pages each side of the sheet, and in two colors both sides. According as to whether we have color on both sides of the sheets we are now getting from four to six times the production we were getting on the flat-beds, and more satisfactory work. We planned the ground-floor pressroom particularly for these presses, which are 15 feet 6 inches high. We built the room with seventeen-foot ceiling, leaving plenty of headroom above the presses.

On the same floor with the Cottrells, we have the Babcock sheet-fed rotary, which is used to take care of any surplus magazine work, but which is also used for long-run commercial work in two colors, as this press, being sheet fed, is

versatile, taking any size sheet up to seventy-two inches, and produces 1,900 printed sheets an hour, as against 1,200 to 1,500 on the flat-beds.

Also on this floor we installed Dexter Multifold folding machines, one Kast inseting and stitching machine, and a Brackett safety trimmer, all for taking care of the product from the rotary presses. The equipment was planned to handle the work in step so that there would be no congestion anywhere along the line. The folders must keep up with

press for our four-color work. Our runs are not long enough to enable us to use the four-color press. We were previously using large-size two-color presses, capable of printing sixteen pages of standard-magazine-size cover and also insert work. As our colorwork does not run in gage, owing to the runs not being long enough, we had difficulty in obtaining color on sixteen pages in four colors on one sheet; also, this method of printing was slow. To solve this color-printing problem we installed two-color presses



The hands of the visualizer, who "knows precisely how to give the copy chief and the art chief his viewpoint without cramping either's style." One of the several dramatically effective photographs in a booklet by The Diamond Press, of New York City

the rotary presses, the inseting machine with the folder, and the trimmer with the binding. Here also we have straight-line production from presses to folders, to binding, to cutting, to trucks, to mailers. The cuttings from this trimmer drop into a receptacle below the machine, through the floor, and directly into an electric baler. This enables us to get a higher price for our white cuttings.

The type of folders we installed enables us to get 50 per cent more production than from our old folders. Then the safety trimmer gives us two to three times the product as compared with our old cutting machines. The Kast automatic inseting and stitching machine produces 3,000 books an hour, or 50 per cent more than our manually operated machine, at about half the wage cost.

The second-floor pressroom contains the flat-bed presses, including six two-color presses for printing the four-color process work. We had a problem in the matter of deciding on a proper type of

of eight-page size, and we find that this method enables us more faithfully to match our process proofs, and we are able to run these presses at a speed of 2,000 an hour, getting actual production of 1,500 printed sheets an hour.

An innovation in the matter of feeders for the new two-color presses was the installation of the Dexter pile type of feeder. This type of feeder does away with the laborious handling of paper in the matter of loading the feeder, saves much spoilage of stock from handling, and saves much labor, as otherwise a man loader would be required for each press. Then, as the printed sheets have to be turned when going to the press, either for backing up or for printing the second color, we installed for this purpose a pile-turning device which had previously been developed by Ginn & Company, of Cambridge, Massachusetts. A skid, with legs up, is placed on the top of the pile, and it is taken to the turning device with a lift truck. The pile

is securely gripped with tackle, the motor started, and the pile raised about eighteen inches, when it is easily turned and then lowered; the whole operation requiring about five minutes. All presses are equipped with ink agitators, gas bar, and neutralizers where required.

For many years very little has been done in the way of improving the larger flat-bed presses. A recognized weakness on some makes of these presses has been the matter of ink control and distribution from the fountain to the form. This lack of distribution is due to the fact that the duct or roller runs free from the fountain roller to the ink plate, so that the amount of ink picked up each time varies, with the result that the pressman is given much worry in the matter of keeping his printed work uniform in color. This weakness as to flat-bed-press ink distribution has long been recognized, and has been given much thought by press engineers.

Recently two practical pressmen of Toronto have brought out the device known as a rotor duct control, which controls the action of the duct roller, so that a uniform amount of ink is picked up at each operation, and any predetermined amount of ink can be placed on the ink plate for distribution. This means that the actual printing is uniform, offset is reduced, and ink is saved. We have equipped twelve of our presses with this duct-control device.

The lighting of the pressroom was given special attention. Glassteel units are used for general lighting, while semi-daylight is provided at the delivery end of the presses. Over the makeready table we have installed the Ivanhoe fixture, which is equipped with a special blue diffuser, a 500-watt lamp, by actual test giving 97 per cent of daylight. This enables work which is done at night to be inspected and supervised under practically daylight conditions.

Apart from a general freight elevator installed in the new building, a special elevator was installed for handling of paper from the basement to the pressroom floors. This elevator was placed between the old and new buildings, with openings at two sides, so that paper can be readily trucked to point required.

The basement of the new building was made extra high in order to accommodate sufficient paper storage. Apart from the stock received in rolls all paper comes on skids, and by the use of electric lift trucks these rolls or skids are placed on top of each other to ceiling height. This method is in contrast to the old method of receiving paper in lapped

bundles, which were largely handled by hand. This method also saves much labor in the matter of laying out paper. Part of our new basement is partitioned off and is air-conditioned by the Carrier system. In this room is stored the paper for color printing, so that the paper is received in the pressroom in good condition and is not subject to further stretch or shrinkage owing to varying temperature or humidity.

This article outlines changes that we have found it feasible and profitable to adopt, not always for immediate tangible return, but rather to plan for expansion along the right lines and to take advantage of the work that the mechanical engineer has done in providing ways and means for better plant operation, with the idea of giving better service, doing better work, and producing our publications more economically.

A Distinctive Style of Window Display

By C. M. LITTELJOHN

AFFORDING a glimpse of the finest examples of printed craftsmanship, the series of window boxes employed by the printer offers innumerable advantages over the usual single large window. In such a series installments of the printer's "best sellers" may be shown properly illuminated and with a soft glow of light and an artistic background for each individual display.

Such an idea has been carried out with distinction by the Lumberman's

products separate and distinct. Each window has its own style of contents, thus reflecting the versatility of the company. The individual displays group complete units, the related pieces of single jobs, so that each of the series of window boxes forms a chain or chapters in "best sellers," whether they are direct-mail pieces of limited cost or expensive brochures in keeping with the sale to high-class prospects of exclusive real-estate subdivisions.



A sketch which shows one form of the window-box idea

Printing Company, Seattle. This printing firm has arranged a set of artistic window boxes which give upon the vestibule or corridor of the ground floor of the building in which the company's office is located. Outstanding individual orders are placed in separate windows and displayed under soft light, the window boxes being fastened to the glass front from the rear, and being nicely painted in neutral tints. Nonchalantly opened booklets of the finest typography and engravings, effective specimens of printed selling, are shown as a lodestar to attract new business.

A thorough perspective is rendered through the individual boxes, which enhance the beauty of the craftsmanship and keep the various types of printing

A peak load of impelling interest may be carried through the concentrated eye appeal focused on such individual displays. They represent a wide departure from the customary manner of placing a few odds and ends in the single large window, which usually is not effective and rarely attains real distinction.

Inasmuch as each window is devoted to creating a single effect, the essentials of balance and beauty are chosen with discrimination to carry out the unified refinements of the printing art, as expressed in a single phase of craftsmanship. And in order to generate forcefulness in selling the shop to the prospect the entire battery of windows acts as a unit toward converting the prospective buyer into an actual purchaser.

Pertinent Information of Service to Printers Who Have "Invented" Designs

By WALDON FAWCETT

IF ANYTHING were required to convince printers that ingenuity is at a premium in the graphic arts, it is to be viewed in the situation which has recently arisen in respect to monopolies covering unusual folds of printed matter. To be offered a "license" for the exclusive use, in his home town or territory, of, say, an interlocking fold for combining a letter and advertising enclosures, is, for the producing printer, not merely a revelation of the vigor of the quest for new ideas. It illustrates also how determined is modern enterprise to capitalize inspirations to the utmost; as shown, for example, by the system of regional concessions.

What more than all else, however, must impress the printer at this stage is the nature, and more especially the variety, of those printed objects that are able to qualify as "inventions." Here we come face to face with supposed intricacies which many a printer has been tempted to sidestep as not only technical but as bafflingly legal, although in reality they are neither in any dangerous degree. Furthermore, the perennial riddle of when printing passes the border line of invention is of constant and most practical importance to every printer, whether he attempts to devise his own novelties or is content to utilize novelties developed by others.

Without protection against imitation or unauthorized duplication no new conceit in printed matter can remain a novelty for long nor adequately reward the pioneers who introduce it. All things considered, the most effective form of protection is afforded by the Federal patent system, which confers a monopoly of use upon an inventor for a considerable number of years. Not merely is a means of redress afforded, with dollars-and-cents damages for infringements, but mere proclamation that an article is protected by patent serves to frighten off automatically a large share of potential copyists.

For all its destiny as a nurse to originality in the graphic arts, the United States patent system has had singularly little recognition from everyday printers as an agency whereby the printer may increase the salability of his products.

The neglect can only be explained by a lack of appreciation of what the patent shelter is capable of doing for the cause of typographical originality. Many a printer, who has not had occasion to look into the matter, has been under the impression that the scope of the patent system is embraced by what are known as "mechanical patents," or at most by what, when not in the mechanical category, are embraced in "process patents."

Indirectly if not directly the printer has contacts a-plenty with these familiar varieties. To the insurance of recompense afforded by the mechanical patents is attributable most of the explorative and experimental work which brings to printing plants the continuous procession of improved mechanisms and labor-saving machinery. Likewise, process patents are an encouragement to the evolution of the formulas that revolutionize, with the march of time, every responsibility from inkmaking to color printing. With all due respect to both of these patent versions, expert opinion may hold that, in constructive service to the printing crafts, the foremost place belongs to the third member of this trinity—the design patent.

Unconscious the average printer must have been, all along, of the design patent as an institution, for design patents have time and again been invoked by designers or typefounders to isolate distinctive type faces. Indeed, a long trail of controversy has led from the efforts to fence off, in this wise, fonts of type, ornaments, borders, etc. Perhaps it is the overshadowing prominence of the issues arising out of exclusive claims on

type faces which has rendered many a printer unmindful of the fact that the design haven is open not alone to the paraphernalia of printing but also to the products of the graphic arts and even to details of printing jobs.

To enumerate only a small number of the species of printed products which have at one time or another been fortified by patents for ornamental design must be to convince any reader of the intimacy and diversity of the contacts. Included among the patented forms are advertising cards, showcards, calendar mounts, tags, wrappers, box coverings, envelopes, stationery, bottle caps, inside wrappers for boxes, paper bags, wrapping paper, cut-outs, folders, coupons, tickets, and all manner of printed advertising novelties and business souvenirs. The fact that the design-patent system specifically recognizes "surface designs" as eligible indicates this as a protective medium made for the purposes of the printer. Surface ornamentation, as the basis for a patent grant, may involve any appropriate illustrations and delineations that are printed or are impressed upon the article upon which any design patent is granted. Thus if the printed product be old in shape, form, or configuration, yet may it win patent seclusion if the surface ornamentation be new.

Granting the plain eligibility for design patent of pretty nearly everything turned out by the creative printshop, there remains the interesting and paramount question: When is invention? Here, if you please, is the very heart and key of the whole matter for the printer bent upon conserving the fruits of his talent. It appears trite to say that no design may be patented that has not been "invented." But as a matter of fact the requirement is more subtle than some of us have suspected. Printers as a class are prone—thanks, it may be, to their familiarity with copyrights—to think of original creations in all the graphic arts as examples of "authorship." But authorship is not enough to invoke a design patent. For the latter, "invention" is necessary. Hence the practical question of when and how the printer really "invents" a design.

★ ★ ★ A COPY IDEA ★ ★ ★

Viewpoint

TROUBLE is like the cube: it appears different when it is viewed from a different angle. We have the knack of getting the proper perspective on your printing troubles—try us.

From the house magazine published by The
Bramwood Press, Indianapolis, Indiana

This question is complex as well as acute, for there are no hard and fast rules as to what constitutes "inventive ornamentation." From the very nature of things there cannot be precise and exact specifications. Just as individuality is, or is intended to be, the essence of design, so every determination of the presence of invention in design must reckon with the circumstances of each particular case. In consequence of this condition of affairs it develops that the printer who would guess the attainable status of a budding design must rely for guidance upon the pace-setting rulings at the United States Patent Office and, particularly, the Federal court decisions in precedent-making test cases.

Official arbiters have sometimes differed from one another as to just what is proper subject matter for any design patent. For example, they have on occasion had a hard time drawing the line between trade-marks and patentable ornamental designs. But as to what will pass as "invention," there are judicial mandates that show pretty clearly what is requisite. Critics have grumbled that Federal censors demand that a design, to pass muster as an "invention," must be the fruit of a stroke of genius. That puts the specification too strongly. What administrators do insist upon is that a nominated design shall represent a creation of the mind as well as of the hand. Applying this to the field of print-

ing, the overlords at the Patent Office have demanded that a design shall involve something more than the skill of a typesetter; shall constitute something beyond a fresh arrangement of printers' conventional ornaments.

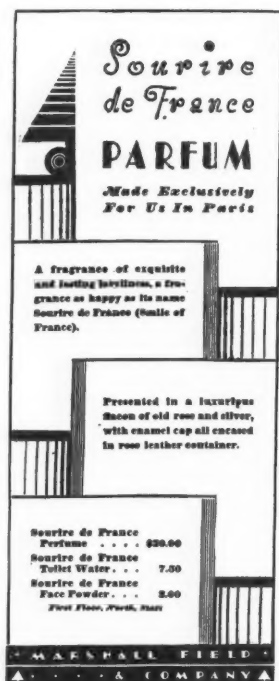
While it is customary to think of "design" as synonymous with the "appearance" of the styled object, printers who are bent on inventing will do well to bear in mind that design is expressed in shape, configuration, or pattern. Ornamental effects may, to be sure, be attained by the use of color, by finish, and also by workmanship, but these elements do not enter into the Federal appraisal of design inventiveness, however much they may help to emphasize and glorify a design in the eyes of the layman. The material of which an article is made, and its size, are of no more consequence in qualification as a "design" than are the uses or functions of the article. To be patentable the design should present to the eye of the ordinary observer an effect different from anything that preceded it, and should render the article pleasing, attractive, and beautiful in every way.

The successful invented design is usually made up of several or a number of different features. These features may be partly of outline and partly of ornament. Usually, but not necessarily, there is one dominating feature. Such a dominant feature is, by the patent law, denied to borrowers even if the copyists add some elements of ornamentation to provide a partially different appearance. The chances of winning recognition as an "invention" are increased if a design is an "embodied design"—a part of the article of manufacture—rather than a mere picture design which is apt to be taken as the result of authorship rather than the result of invention.

A printer who is ambitious to shelter a pet design under a patent cannot do better than to assemble proofs that his design prowess has increased the salability of his specialty. The purpose of the design-patent law is to encourage the art of decoration—to place a premium upon beauty. But no less an authority than the Supreme Court of the United States has established the principle that the new and original appearance which is sought is best attested by an enhancement of salable value and an enlargement of demand. If a printer's novelty can be shown to have won its spurs as a "best seller" during the first two years it is on the market, this popular acceptance will do more than any character witness to prove its right to a patent.

What a Whale of a Difference Less Than Two Years Makes!

With apologies to Fatima



Sourire de France
PARFUM
Made Exclusively For Us In Paris


A fragrance of exquisite and lasting brilliance, a fragrance as happy as its name Sourire de France (Smile of France).

Presented in a luxurious Scent of old rose and olive, with enamel cap all encased in rose leather container.

Sourire de France	Perfume . . .	\$20.00
Sourire de France	Toilet Water . . .	7.50
Sourire de France	Face Powder . . .	2.00

First Floor, Fourth Street

MARSHALL FIELD & COMPANY



MARSHALL FIELD & COMPANY

BLACK AND WHITE OUTSTANDING AT OPENING OF LONGCHAMPS RACES

Cables our Paris office

MOLYNEUX'S
NEW BLACK AND WHITE "RACE SUIT"

It has so many new tricks we hardly know what to name them. It has slashed tiers to the skirt, a slashed cape or bolero back to its jacket—and an extreme but wearable waistline caused by the black coming up just the waistline into the bloom. We think you'll agree that it's most important entry in black and white chief!

Copies may be ordered, at \$85

The Costume Room, Sixth Floor, South, Wabash

One by one the advertisers who surrendered to the lures of the exotic, the ultra-black, and the ultra-complex are returning to the use of type and lettering sans distortion, also to the very logical practice of emphasizing the message in type and illustration rather than that which deserves only a back seat, namely, rules, "dings-bats," etc. Even the girls in the pictures look healthier and more natural, which means more shapely. And they are beginning to frown upon that poor, meaningless, overworked word "modern"

Occasionally a printer who possesses a humorous idea is deterred from seeking a design patent by the supposition that a design, in order to pass muster at Washington, must be artistic. That is a false alarm. Objects to be protected must be "ornamental," according to a lenient construction of that term. But they do not have to be artistic nor even beautiful by a rigid interpretation of these words. A printer's conceit may be winked at as "ornamental" under the design-patent code even when it is grotesque, bizarre, or ludicrous. Moreover, the gage applied is not what is impressive to the trained artist but what is pleasing to the ordinary individual.

Occasionally a printer is stumped by the question of whether he should seek patent protection or copyright protection for a leader in his line. This is a question that may have to be decided solely upon such considerations as the difference in the first cost and the relative efficiency of the kind of protection invoked, for it may well happen that a printed innovation may belong in both the fine and useful arts. This is the case, for example, with many works of art, which are reproduced on blotters, cal-

to be brand new there would be few design patents. It is quite all right to draw inspiration from old sources if only the printer gives it a new twist. There is no harm in making some use of old features if the effect upon the eye is substantially different from anything that has gone before. Reassembling or regrouping of familiar motifs and decorations is not taboo if the shakeup results in a new and distinct ornamental effect. The printer has truly "invented" when, using fresh or old material at will, he achieves something that, by and large, impresses one as wholly different.

Proving a Paper's Progress

The Wanganui Herald, published by the Wanganui Herald Newspaper Company, Limited, of Wanganui, New Zealand, recently used a unique method of indicating the progress it has achieved since it was established in 1867. The company distributed a 5 by 7 folder of cream-toned stock printed in black and red and with the firm's monogram in gold as part of the cover. Each half of the center spread was an appropriately labeled pocket. In the left-hand pocket



This 5 by 7 folder, which contained miniatures of the original issue and a recent issue of the Wanganui (New Zealand) Herald, impressively advertised the paper's progress

endar mounts, etc. Such an example of art printing may have, at the option of its owner, either a copyright or a design patent; but it cannot have both.

Let no printer be deterred from design invention by the feeling that there is nothing really new under the sun and that it is futile to strive for the absolutely unique. If every feature embodied in each successive design were required

was found a miniature reproduction of the first issue of the Herald, published June 3, 1867; the right-hand one held reproductions of two different 1929 issues of the Herald. The long career of this publication, and the progress obviously achieved since the first issue was brought out, constitute impressive arguments, and the folder doubtless has proved a valuable piece of advertising.

Falls of the Montreal River

The frontispiece of this issue is a delicate water color by F. H. Brigden reproduced in the new water-color inks in four printings. It is a charming illustration of how closely these water inks reproduce a water-color painting. There is no gloss shown in the shadows, this being helped by the mat surface of the paper utilized. The blue ink was a pure blue, not a blue-green, which explains the delightful violets and purples shown in the original water color.

There are two Montreal rivers in Ontario, the best known being the chief tributary to the Ottawa in northern Ontario. This Montreal River, where our sketch was produced, rises just south of Chapleau on the main line of the Canadian Pacific Railway and flows southwest into Lake Superior. On its way through a canyon, with solid rock rising precipitously about three hundred feet into the air, the river plunges into a chasm to continue its wild course some seventy feet below. This picture was made from a point half way down the canyon as the morning light was finding its way into the deep recesses.

Brigdens, Limited, Toronto, is to be congratulated on the success of this beautiful exhibit of its colorwork.

Manutius and Erasmus

All books had been large and clumsy, folios and quartos, until Aldus Manutius produced in Venice, in 1494, crown octavo volumes, small, cheap, convenient books that soon displaced the large ones. Aldus cut the first italic type, modeled after the handwriting of Petrarch, great Italian poet and scholar. The first book printed in this type was the *Vergil*, of 1501. He also was the first to use small capitals. Most of the texts of the Greek classics would have been lost had it not been for the printing by Aldus of Aristotle, Plato, Sophocles, Demosthenes, and eight or nine others. His Greek type is the standard to this day. Six of the Latin classics were thus printed by Aldus in octavo book form (6 by 4 inches). His books were marvels.

Desiderius Erasmus lived in Aldus' house for two years and supervised the issue of a number of classics. Aldus' most famous volume, the *Hypnerotomachia Polipuli*, 1499, is said to be the finest specimen of Italian printing of the fifteenth century. Erasmus was associated with Froben, of Switzerland, one of the great printers of the century.—*Wilbur Fisk Cleaver.*

THE PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies, however, cannot be made by mail

Oh, Gosh!

I have just now noticed your answer to my question about the words "worthwhile" and "worth while." I began to think you intended to ignore my letter. Yet I should have known you would be honorable enough to confess an error. I am now referring to your comments in the March issue.

While admitting one error it looks to me as if you have made another one! What is your authority for the expression "worthwhile undertaking"? I can find no such word as "worthwhile" in Webster or the Standard. I would adopt the usual and regular method of writing those words, when used as a compound adjective, with a hyphen, as, "worth-while." Why not? We do this with other words when used in a similar sense.

Maybe this second error is due to undue excitement about Mt. Morris "thirsting for your blood." If so, I hasten to assure you that nothing could be further from the truth. If, now, you feel utterly crushed and humiliated, let your answer go by default, and I'll understand. I've been there myself!

Incidentally, in printing my question you have "sub" in one place and "sub" in another—which is a plain oversight, of course.—*Mt. Morris, Illinois.*

A worthwhile letter is worth while. It is debatable whether there is a historical step from the hyphen, the visible sign of the compound, to the solid form; whether there is some defined process through which compounds pass. Also, there is wide variance in practice—and mighty little consistency. Would our friend in Mt. Morris prefer "undertaking" to the form he (and everyone else) uses, "undertaking," as in his letter above? Does he write "milk-man," "post-man"? Compounding is like the pease porridge that some like hot and some like cold; it has not been reduced to a science, though there are some systems. Some say "a would-be candidate," and others, "a wouldbe candidate," to use a rather extreme example. And what an act of arrogance it would be for the "would-be" man to tell the "wouldbe" man that he is wrong! Getting back to "worth" and "while," the fact is that when used in the predicate the two words are separate, something is "worth while," but when the words are hitched up together to make a single modifier,

you have a "worthwhile" example of the freedom of every writer or printer to adopt his own system of compounding, hyphenated or solid. I do not set myself up as an authority; I only tell the folks what I think regarding these things, in the spirit of helpfulness.

Repetition

There is an editor connected with one of our publications who has the habit of repeating the verb form "would be," sometimes using it three times within as many lines. What can we do to avoid this nuisance in the future excepting to fire him? Many times we must reconstruct the sentence to remedy the matter. The man is too old to be sent back to school for instruction.

One such instance follows: "Over and over again Ezekiel was to hear this designation whenever the Lord *would speak* to him. Every time it *would be* used, the prophet and the people *would be* reminded not merely of the weakness of man, but also of the power of the Word of God."—*Michigan.*

Oh, golly—don't fire the poor chap! That is, if he's good enough in other respects to be kept on. Very likely his use

of "would be" is the result of his being brought up in an environment where some dialect rules the common speech. There are certain locutions which shout "Pennsylvania Dutch," certain expressions that smack of New England, some that belong to the West. When Mr. Coolidge said, "I don't choose to run," it was nothing more nor less than Yankee for "I won't run." (When a New Englander says, "I don't chuse ter," he means "I jest ain't a-goin' ter.")

Or possibly this editor's habit of repetition is the result of some accidental turn in that direction when he was a kid at school. He may simply have fallen into a way of using the words without consciousness that he was overworking the poor things.

The old-time schoolteachers used to make a bugbear out of repetition. They found fault with it all the time, and many times when it was not bad expression at all but perfectly justified by the circumstances. To avoid useful repetition would be about as bad a fault as to overindulge in repetition that serves no constructive purpose.

"What can we do?" If patient remonstrance is ineffective, why not try sticking pins in where it would hurt the most without doing any real injury—aiming at the pocket nerve? Why not try a twenty-five-cent fine for every offense. No, I'm not joking; I am really sincere, for it might help.

A Heartwarmer

My subscription to THE INLAND PRINTER has extended over a period longer than I can recollect, and during this period the department that I have invariably turned to first has been Proofroom; that department always giving me the greatest degree of satisfaction, the contributions of your late father, F. Horace Teall, as well as your own.

My work has been the editing and proofreading of a community newspaper as well as a large quantity of other printing. Being a selfmade (without the necessary education) editor, I have for years refrained from sending you my problems because I felt incompetent to raise any question in grammar; but of late you have convinced me that your

What Must Advertising Do?

It must do more than merely announce to the prospect that this, that, or another thing is on the market and for sale at So-and-So's. • • It takes more than telling a man of his need to make a sale—he must be convinced that he needs it. • • Before he can be convinced he must be interested, and before he can be interested he must first be attracted to the advertising. • • The power to attract, the attention-compelling force, depends upon several things. • • The knowledge of how to embody attention-value into your direct advertising and your sales helps makes the services of our printing organization particularly worthy of your investigation. May we demonstrate to you?

RANDOLPH 5-3-7 0
SPEAKER-HINES
PRINTING COMPANY
154-164 East Laurel Street, Detroit, Mich.

First of three cover-page ads in the March issue of *Coöperation*, the house-organ of the Speaker-Hines Printing Company, the second and third being shown opposite

department is intended for instruction rather than for exhibition of one's knowledge or for exposing another's ignorance. If there is any class of people that needs instruction in this department of their work, it is the country editor of the older school, still numerous.

This is a field that will produce results of more general value than some hairsplitting argument put up by some educated wisacre, which goes over the average head and achieves nothing constructive.—*A Friend.*

The country editor of today, whether of the older or the younger school, is one for whom I have not only respect but a bit of envy. Having spent most of my years of work-life in metropolitan newspaper offices in New York and Philadelphia (with a stretch also up in Worcester, Massachusetts), I would like nothing better than to be editor of a county or small-city newspaper. Those boys have it all over us big-town guys! And from what I have seen of their product, I think it is right to say they are awake to the advantages of quality work, even in grammar. Quality work in a small newspaper is different from quality work in making textbooks, of course; there are limitations that must be recognized. The small-city or country paper must be written in the language of the people, not the stiff style of the pedant. But there is no reason why a country editor should put out a paper that is anything but clean in respect of expression. It is true that this department strives to make itself useful to just such people, and it is most pleasing to receive so spontaneous and apparently sincere a testimony to the success of its endeavors.

A Matter of Proofroom Dramatics

By EDWARD N. TEALL

PROOFREADERS need to be very good actors. This does not stand as a comment on the proofreader's behavior. By "good actors" I do not mean to suggest the opposite of what we slangily call "bad actors." No, sir; I mean that the most successful proofreader is apt to be something of an actor in the stage sense; and that the proofreader who will try to dramatize his work is going to develop faster and go farther than the one who plugs along after the robot plan. For these ideas, which come to me with a thrill, I am indebted to W. N. P. Reed, author of the I. T. U. advanced course in proofreading. His Lesson 5, of Unit XIII, has a big "kick" for me. It is exhilarating to come upon a brand-new slant like this. Had you, gentle reader, ever taken quite that view of proofreader psychology and morale?

How does it work out? First place, Mr. Reed says: "In an entirely unconscious manner most proofreaders put themselves in the writer's place." When you put yourself in some other person's place, you are an actor. This is the meaning of "impersonation," and there is a whole lot more to it than makeup and mannerism of voice and gesture. In the wider sense, impersonation is putting yourself in another person's place in order to get the best possible line on what that person would think, say, and do in any given circumstances. It helps

one who works for or with another to perfect his share of team work needed to make the partnership pan out; and the proofreader is a partner with the writer, with the editor, with the master printer, with the compositor.

It has always been a favorite theory of my own that make-believe is the best way to learn. Thus the schoolboy who "plays" Caesar will read his "Gallic Wars" with more zest and better understanding; actually, if he puts himself into the game with vim, he will soon find himself mastering declensions and conjugations and syntax with an ease that he had never expected to attain. If he thinks of himself as one of Caesar's lieutenants he will understand the military tactics as most schoolboys do not; he will get a thrill from the "impending" very high mountain, he will "get" Vercingetorix, he will replace the headache of the hopelessly bogged-down student with the thrill and throb of march and camp, battle and conquest. Impersonation is what will turn the trick; school-room dramatics, make-believe.

A child in the kindergarten learns through make-believe. A child "playing house" comes into closer sympathy with parental moods and attains a much better understanding of parental motives, aims, and management. A child "playing choo-choo" is not merely imitating what he has seen, his wits are working ahead; he becomes an engineer or conductor, and may easily take his start toward grown-up achievement as an engineer by means of this childish make-believe form of amusement.

When my oldest son, now an ensign in the navy, was a little bit of a chap, I used to try to start his mind working out problems. Why are those Italians working out there on the road in the hot sun? Where does the fire engine come from? Who built this bridge—and who paid for it? How do we get the fine roads and streets that make traveling so much easier? The boy hadn't thought of these things at all; he took the fire engine, the road, the bridge, all as matters of fact, needing no explanation—they were just there, like the trees and streams, air and sunshine. By getting him to put himself, in childish imagination, into the place of the road-builder, the fire chief, the town councilman, and the taxpayer, I started him toward an understanding of what we used to call civil government. Again, by getting him to imagine himself an aviator flying over

What Must Printing Do?

Is your sales message of importance to your customers or your prospective customers? Then the manner in which you print it is equally important. • • Printing is the vehicle which carries the word message but at the same time conveys one of its own, and that one is the "feel," the "quality," the "worth" of your offering. • • Customers and prospective customers decide whether or not they will buy from the wording of your direct advertising or your sales aids. They decide if they will read the advertising, or not read it, from its appearance. • • That is why the printing must impart attention-compelling power to the piece—why it must be attractive. • • We extend to you our willing cooperation in making the printing fully carry your message.

RANDOLPH 5-3 2-0
SPEAKER-HINES
PRINTING COMPANY
154-154 East Larned Street, Detroit, Mich.

What High Quality Buys

Your printing, in itself, is truly representative of your business. Through its quality it develops within the mind of the receiver a fixed conception of the quality of service or product of the sender. This occurs whether you will or no. • • Printing, to possess highest quality, to convey to the receiver a sense of its importance, does not necessarily have to be elaborate or expensive, nor does it have to be purchased in large quantities. • • The qualities that make it both attractive and effective are placed therein through a knowledge of how best to apply an art to the needs of business. • • You may need printing in small quantities and only once a year or you may need it every few days. In either instance you buy most wisely when you demand the product of skilled craftsmen who work with a thorough understanding of the requirements of quality. • • Proof of our fitness to apply sales power to your printing is yours for the asking. You incur no obligation thereby.

RANDOLPH 5-3 2-0
SPEAKER-HINES
PRINTING COMPANY
154-154 East Larned Street, Detroit, Mich.

The thought of advertising's prime function, stressed in the first ad (opposite) of this series, is followed up by a clear outline of printing's duties and then by a discussion of how quality printing reflects the thought of quality upon the article or service advertised

the house and looking straight down at it, I vivified his understanding of the difference between a map and a picture—and from that, of the possible picture-ness, so to speak, of a map.

The secret of mastering a subject in school rests at the way in, the entrance to the new territory to be explored. The teacher, to whom that territory is familiar almost to dreariness, too frequently fails to understand the newness of it all to the pupil; the need of clear explanation *why* these things have to be studied. The teacher needs to dramatize his or her task—to put himself or herself into the child's place, seeing as the child does, sharing the child's bewilderment and curiosity. And the best inway to a subject is always that in which the teacher employs imagination, dramatization, impersonation of such a kind, establishing sympathy and opening the way for team work.

Now, this may seem to have carried us a great way off from our original theme. The proofreader is not a child. He is not teaching anyone anything. He is doing so much work a day for so many dollars a day. How can he use imagination? How can he progress through make-believe? Whom is he to impersonate? What is there of the dramatic in proofreading? Since when has professional proofreading for a living been a game—unless in the slang sense?

Well, the proofreader ought to put himself in the writer's place, whether he is working on newspaper matter, on a book, an ad, an almanac, or a cyclopedia or dictionary. Then he will know how grateful the reporter will be to him if he corrects a bit of bad English here and there, or the spelling of a word. He will know the editorial writer will probably be more fussy about having any change made from his copy, even where it is palpably wrong. The editorial myth of infallibility is a strange thing. Many editors, perfectly aware of its unsoundness, cling to it because they would rather take responsibility than risk having someone else correct their stuff incorrectly—as in truth proofreaders all too frequently do. Impersonation will help the proofreader keep on the track and avoid the open switches of too hasty judgment; it will warn him of the danger of correcting faults that are only seeming errors, not real.

The proofreader, correcting a galley, needs to impersonate the man back in the composing room whose task it will be to make the indicated changes in the type. He should know what his orders actually call for in the operation of the

machine and in the handling of metal. Those who declare that the proofroom should be recruited from the shop only may profit by reflection on this point. Where one applicant for a place in the proofroom can be prepared only by actual shop experience, another—who has the dramatic mind, the instinct of impersonation, and the power to put himself in another's place—is a safe bet even with a minimum or a total lack of composing-room experience, because by watching the shop work in his free time he can quickly pick up the essentials. The old story about the man who could make a better omelet than any old hen could, but couldn't lay an egg (told to show the difference between a creator and a critic), applies right here. It is *not* necessary to be a skilled printshop mechanic in order to mark proofs in a way that will provide a minimum of bother. And again, the proofreader who possesses imagination, the ability to see through others' eyes, will mark all his

proofs understandably. He will not run a crisscross of lines from type to margin, because he can too vividly, too really, perceive the distress such marking causes the type-handler.

It is precisely by throwing off the dead weight of tradition and routine, and letting the mind play 'round with new ideas like this, that the proofreader can get out of the ruts and travel free. Don't be too haughty to take the profit from a little childish-seeming make-believe. It's only the little minds that detest simplicity; the bigger minds delight in it, draw dividends from it.

Some of our readers perhaps will get inspiration from this rather novel view of the usefulness of a little play-acting in the proofroom. Some, I don't doubt, will think it is foolish; they will say, "Why not recommend interdepartmental team work in so many words, and let it go at that?" But, you see, I had to have my fun dramatizing that recommendation of make-believe!

Improper Arrangement of Pulleys and Belts

By W. F. SCHAPHORST

A COMMON error in arrangement of pulleys and belts is shown in Fig. 1. The large pulley is the standard pulley on an electric motor. The motor is underloaded. Somebody sees an opportunity to increase the load,

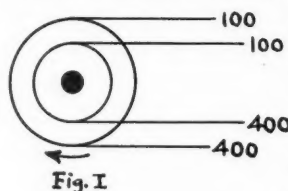


Fig. I

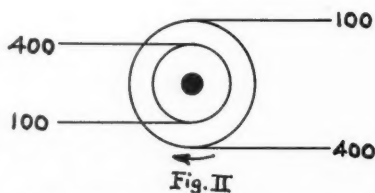


Fig. II

Illustrating the incorrect (Fig. 1) and the correct (Fig. 2) method of arranging belt drive to place least strain on motor bearings

so the smaller pulley is added. That is, the two pulleys are placed side by side on the same overhanging shaft and both belts pull against the bearings in the same direction. The total pull as indicated by the figures amounts to $(100 + 100 + 400 + 400)$ 1,000 pounds.

This is not good engineering practice, because motor bearings are designed for

a definite bending force. All bearings have their limitations, of course. If the two belts leave the pulleys in the same direction as shown in Fig. 1, the design is wrong, because the chances are that the bearing will not be able to withstand the combined leverage or bending moments. The outside pulley, being farther away, causes the bending stress to be greater in the bearing than that due to an equal pull on the inner pulley.

By so arranging the drives that the belts will leave in "opposite" directions, as shown in Fig. 2, the bending stress will be less than would be the case with a single pulley and with the motor pulley fully loaded. Such a condition is all right. Here we have 500 pounds, acting in one direction, exactly balanced by 500 pounds acting the other way; $(400 + 100) - (100 + 400) = 0$. The belt at the left, Fig. 2, is a top-pull belt, true; but that is better than ruining the motor just because you are making use of two underpull belts.

Another point to bear in mind is this: Overhung pulleys on electric motors should *always* be operated as close to the bearing as possible. If you *must* run belts as shown in Fig. 1, or if you *must* place the pulley at considerable distance from the motor bearing, use an additional outboard bearing. The outboard bearing, as you will probably quickly realize, will soon pay for itself.

SPECIMEN REVIEW

By J. L. FRAZIER

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

MASON & COMPANY, Baltimore.—The specimens of commercial art and design which you submit are excellent in every respect. What is more, they have character.

Hidalgo County Independent, of Edinburg, Texas.—Except for the fact that the red is too deep and bluish we like your letterhead very much. It is impressive yet dignified and otherwise in good taste.

THE COLLIER PRINTING COMPANY, Wooster, Ohio.—While we'd like a type having more style than the Century Expanded on the "Color" blotter, the lines of which you will note are too closely spaced, this item as well as the others in the package you submit is of good grade.

LARSON-DINGLE COMPANY, of Chicago.—"Antiques of the Future" is a knockout; a real modern job in every sense of the word, and marked by a high degree of character, distinction, and originality. It is indeed "smart." We regret that the paper used makes it impossible to reproduce any of it satisfactorily in these pages.

ELMER W. MILLER, of Cincinnati.—The title of your folder (or is it the cover of a booklet?) "Thermograph Process" is excellent and very impressive. While the back page is orderly and readable, the display at the top appears a little too small in relation to the text and the signature.

T. W. LEE, Minneapolis.—Your letterhead for the Icarus Skyways Company is very fine, also most striking; and the same can be said for the program of the Union Printers Bowling Association banquet printed on strong red suede-covered stock, the card of the Art Service Press, and the especially characterful card of McGraw's, which is reproduced.

THE REIN COMPANY, of Houston, Texas.—"A Garden Book for Houston" ranks very high among the many remarkably fine books you have produced which we have seen. The binding is impressive and yet tasteful, the typography attractive and readable, and the presswork is truly exquisite. What more could anyone ask than this? The jacket is equally fine and appropriately colorful.

THE DIAMOND PRESS, of New York City.—1930 the Crucial Year in Aviation" is a strongly impressive folder, the title page being especially striking and original in treatment. It emphasizes forcefully the effectiveness of the silvered paper on which, excepting for

the front, there is no direct printing, the text being printed on sheets of other paper tipped onto the folder proper.

THE SNELL PRESS, Newark, New Jersey.—Your April blotter is neat and attractive. It is somewhat lacking in punch, however, which

we would prefer to see introduced by a second color on part of the border and perhaps for an initial at the opening of the text rather than by flamboyant modernistic ornamentation such as would overshadow the type matter, which, of course, nothing should do.

CHARLES G. MALLON, Pittsburgh.—

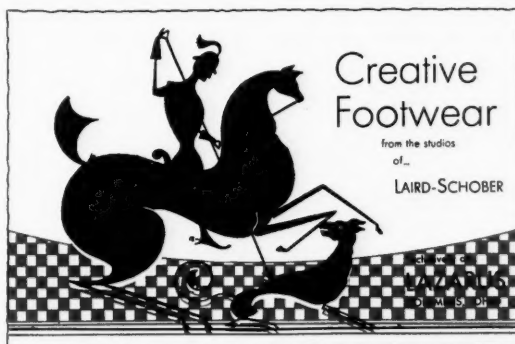
Although for one thing we feel that the green is a little light, the "Good Morning" circular for use in the Hotel Penn on Saint Patrick's day is interesting and effective. The second of the two lines under the main display is too short so we suggest that the words "with our" be brought over from the first. If they are then the disparity in length between the two will be less pronounced than at present.

B. L. DUNN, Jackson, Mississippi.—Because of the bizarre face of type used, which is not only ugly but hard to read—even in large sizes—the blotter you submit is poor. Within recent months two nationally known advertising typographers have discarded this particular face. While there were many calls for it two years ago, they both said, there have recently been none. To do likewise would automatically improve your work's quality.

GEORGE E. MILLER, of Pittsburgh, California.—All your specimens are interesting and effective as to typography and layout, the blotters being especially good. There is, in fact, only one seriously weak point: the green is too light and too weak in relation to the red on the stationery of Community Builders, Incorporated, also your own envelope. Spacing between lines is a little too close on the cover and title page of the otherwise satisfactory Masonic roster.

GEORGE ENGENTHALER, Chicago.—While your new stationery is interesting and unusual, and would be characterized as clever by many, especially among those who place form before function, we feel that the designs are too complex and the copy too much subordinated. This is particularly true since the lettering is so novel and not very clear. We cannot endorse the use of a lower-case "n" full height of the caps and used as one. That is placing entirely too high a value on novelty.

FULLER PRINTING COMPANY, Cleveland.—If the checkerboard border and the panel over which the trade mark is printed were in a rather weak green your blotter set in Novel Gothic would be better. But as printed these



LAZARUS...will be delighted to have you attend the

LAIRD SHOE SALON SHOW

BEGINNING

Monday, September 23rd

PRESENTING INTRIGUING FASHIONS FOR DAYTIME . . . DINNER . . . THE DANCE

The studios of Laird-Schober send us over one hundred and fifty examples of their art. And to express their adaptability.. graceful simplicity...sophistication...six charming models will wear them.

We shall be most happy to take special orders...to your individual measure...at no additional cost.

SHOES THIRD FLOOR

One pair ultra smart slippers decorated with diamonds and emeralds...valued at one thousand dollars...combining fashion, art and elegance will be on display.

DISPLAY . . . SEPTEMBER 23-24-25

Front and inside spread of a folder by John J. Wildi, The Hayden Press, of Columbus, Ohio. The effect of the front would be no less effective as display, and much more acceptable to most people, if the illustration depicted the woman, horse, and dog in natural form like the silhouettes of the Nunn-Bush insert in this issue. The triangles are not objectionable, being limited in number and having a definite purpose in design, and especially because with the rules they were originally printed in a very weak blue

TYPO

VOLUME 1 NUMBER 3 for . APRIL

Published monthly by the
TYPOGRAPHIC
SERVICE COMPANY
417 E. Pine Street
Westmore 5223
Los Angeles, California

Red Ink

THE TRIAL balance is finished for the month. The bookkeeper picks up the red ink pen, jiggles the fountain in the red ink well up and down until finally the ink spurts up, runs over onto the desk blotter. He soaks his fingers. He makes the final entry. He wipes the pen. He tidies up his messy fingers. He blots the figures. He puts away the books. He puts on his coat. He shrugs his shoulders. He goes home. Red ink! Too late! The books are closed. Don't start the month over again now... it's too late! If things had been right at the beginning... red ink... too late!

Well, that's what the string of the shoulders means. Too late to do anything about it now, but we'll hope. Hope that next month will be better. Next month, next month. That's the hope deferred that maketh the heart sick. So wise a man as Solomon said that.

A man has an idea. It's good. It would serve society, make people healthy, wealthy or wise. He shows his idea to others. They approve. They put up money. They "organize a company." They build a factory. They buy machinery. They hold meetings, confer, lay plans, make computations of profits. They arrange everything—except how to sell the idea. They think the world is waiting to rush in and buy. Per-

haps the world is, but who is going to tell the world? Time goes on, balance sheets are being turned out. And other bookkeepers jiggle red ink-wells, dab their fingers, shrug their shoulders, go to their homes.

Plenty of thinking—afterwards. Plenty of regrets, over the profits that might have been. But it's too late! Red ink!

You've got to sell in order to sell. Look at the gorgeous pages of the magazine. See how the artist, the engraver, the typographer, have turned their talents to emblazoning the message of the idea-man across the mental horizon of the world.

Notice the compacted power of words—symbols of thoughts. Stand in the window and watch the modern, high-speed press hurl out a stream of newspapers—a stream moving so fast the gaze of men are blinded to carry the finished product away in stacks. Go through a modern bindery and watch a folding machine ripping out broadsides to fasten the hand-count them. Watch the nimble-fingered bindery girls at the Boston stitchers, completing booklets in the twinkling of an eye.

What a world! Boy, what a world! The pace is swift. And nothing moves so fast as the human mind. Thought can circle the earth forty times in a second.

Merchandise is static, sales are

features are too pronounced. The illustration would be better in black than in gold bronze, also used for the solid panel referred to as well as the open ones in the lower corners. This change in colors would simplify the design, also permit the type to stand out to better advantage.

THE STARCHROOM PUBLISHING COMPANY, Cincinnati.—While the smile of the boy on the hanger "That Boy—What Shall We Do With Him?" is stiff and forced, and we would prefer an upright initial, which would fit in better with the text set in Kabel than the decorative italic one, this item is impressive on the whole and is not unattractive. The lines of the heading could have been opened up a little to advantage. White space is otherwise effectively used, and in fact is the feature most largely responsible for the item's striking appearance.

WERNER HELMER, VAN REES PRESS, New York City.—We're glad to have the copy of your type-specimen book. Despite the fact that the type used for the headings on the text pages is by no means one of our favorites, we consider this one of the finest books of the kind that we have seen. However, that type works out to good advan-

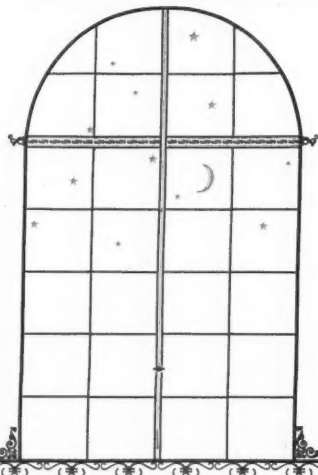
unity. Due to the deep tone of the brown in which the rules throughout the text pages are printed they might as well have been printed in black. There is too little contrast. Because of the length of the lines of text, the effect is also rather heavy.

O. E. BOOTH, Des Moines, Iowa.—Except for one or two the specimens you submit are high grade. One of the exceptions is the Oransky letterhead, which we believe you will agree would be improved by eliminating the vertical black rules and the large square at the top, which is printed in the second color, a light but brilliant blue. These items of decoration, if they may be called such, simply clutter up the design and by their prominence detract from the real features. The rules under the head on the center spread of the folder "Jiffy Bicycle Stand" are too black and otherwise pronounced. Your own letterheads are especially fine specimens of work.

EDMUND G. GRESS, E. G. G. Service, New York City.—We're delighted to see *Type Craft*, the house-organ of the Machine Composition Association of New York, the first issue so far as we know planned and edited by you. The cover is impressive and interesting,

The blot of red ink featuring this page from the house-organ of the Typographic Service Company, Los Angeles, is a novel and effective attention-arrester which might be used on other items. On the original the rules are quite properly in a third color, dull orange, as otherwise these would detract from the effectiveness of the blot

TYPOLGY



NOVEMBER—DECEMBER

The moon and the stars on the original of this house-organ cover submitted by M. Lauer, of the M. & L. Typesetting Company, Chicago, were printed in silver on dull red-orange stock. Each issue is produced by a different trade plant operating in the Chicago area

proofs

for

THE HAMILTON PRESS
58 STONE STREET - NEW YORK
WHITEHALL 7373

While the vertical band of rules and triangles appears superfluous, the layout of this envelope design by Charles J. Feltey, of the New York City concern named therein, is nevertheless unusually effective

tage on the cover. We would prefer the title on the backbone just a little higher. The outstanding features are the characterful and effective binding and the presswork on the text pages. Too often the inking and impression on type-specimen books are so heavy as to cause the types to show to poor advantage, but not in this case.

THE KELLER-CRESCENT COMPANY, Evansville, Indiana.—The folder letter "2 New Lines of Imperial Desks" is very effective, and is a mighty fine job. Though not so impressive, the workmanship on the cover of the "Instruction Manual of Electrolux Refrigerator Sales" is also good. The rulework on the title page, however, predominates, and is of such form as to give the page an effect that lacks

and while we feel confident you will not adhere to the use of sans-serif for setting the text we consider you are quite justified in using it for the time being. The "e's," you have probably already noticed, have a bad habit of filling up on the rough stock used. We have read the booklet with interest, in fact we have always enjoyed your style, and we certainly trust that the excellence of your work on *Type Craft* will encourage other concerns or organizations to entrust you with the handling of their publications.

LISIECKI PRESS, New York City.—The large Krakauer folder is original and also striking. On a French fold of heavy white cover stock there is a pocket glued onto the middle of the three pages of the inside spread, in

which halftone prints of the different styles of pianos being sold by your customer are contained. The front of this pocket is printed to represent a view of a piano from above, the row of keys being at the opening of the pocket. The drawing was made in charcoal and on very rough stock and reproduced by zinc etching. The page borders and bands are of the same technic, and as a change from what one ordinarily sees the effect is quite worth while. Although we abhor the type of lettering used for the single line on the cover, the page is otherwise decidedly striking.

S. C. TOOF & COMPANY, Memphis.—The title page of the menu folder of the Southern Architectural and Industrial Arts Exposition is extremely monotonous as a result of the mass of matter handled entirely in capitals. The effect is worse because there is not enough contrast between important and the really unimportant copy features. While the square black ornaments harmonize with the modernistic illustration they are inconsistent with the lighter-toned conventional roman type and spot the design disagreeably, also, of course, commanding too much attention. While the inside pages are not in any sense objectionable they lack form and also punch, which we

were added between lines and if word spacing were closer.

ADVERTISERS PRESS, Denver.—Your enclosure "On the stage it's personality, in advertising it's human interest" is striking in layout and typography. However, we consider that the lavender tint which—except for a circle in which a cut appears and a rectangle in which the text of the message is set—is printed over the sheet is somewhat too anemic. Except for a pronounced lack of harmony between the decorative initial and the Bernhard Gothic with which it is employed on the front of the folder "Modern Types for Today's Advertising" the item is capably arranged and displayed. The large brackets on page 4, however, are objectionable. While the pronounced character of the stock makes reading the text of the card "8 by 12 Peerless Unit" troublesome, the item is effectively laid out and quite striking.

SAMUEL KATZ, of Denver.—Your handling of the 1929 report of the Colorado Fuel and Iron Company is wonderfully fine. The format, cover, and typography throughout are exquisite and the presswork and paper are of the finest. While there has been marked improvement in the annual reports of certain large corporations within recent years, as disclosed by a

THE HAMILTON PRESS
58 STONE STREET NEW YORK



Simple as two and two, and yet this piece is smartly modern. On the original of this envelope corner card the initial was printed in an unusually beautiful tone of blue

consider could be best introduced by a simple and inconspicuous rule border. The other items are quite commendable pieces of work.

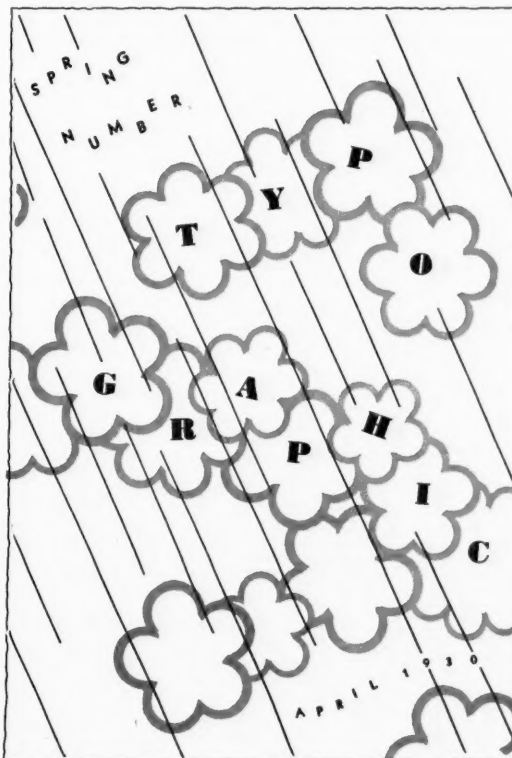
M. P. BASSO COMPANY, New York City.—Except for the type used we like the front cover of the February *Ink Spot*. The other three cover pages, advertisements for your concern, are handled in an interesting and striking way, although in the case of the one on the back we consider that the idea would have been carried out just as effectively if the rules between lines were not so black. The change would greatly improve the appearance of the page. Crowding is evident in the masthead on the first text page, on which, because of the black type and rules in conjunction with light-face letter spaced, the effect is spotty. The black Bodoni is not read with ease, but its legibility and also appearance would be improved if one-point leads

comparison of the title page of the 1928 report of this company, which you also sent with that of yours, this new one is among the very finest of the fine. It will surely suggest the advantages of such treatment to major executives of other large corporations who have not as yet seen the light and thus will give impetus to the idea. The striking halftone illustration of a steel mill at night, a silhouette effect printed in black over a blue-purple base and tipped onto the buff-colored cover stock, is very impressive, and it goes far to put over the thought of a steel mill's power and importance.

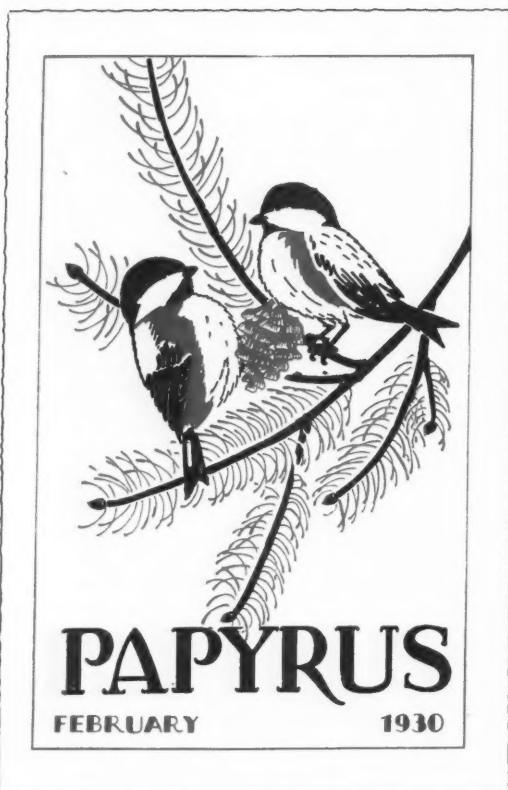
KURT H. VOLK, INCORPORATED, New York City.—Except for the lettering of your name on the front the four-page brochure "The New Plant of Kurt H. Volk, Incorporated, Typography," printed on heavy card stock, is very impressive. The use of cellophane over the outside pages creates



As originally printed by the J. W. Clement Company, Buffalo, New York, violet was used for the parts which are here printed in black. The decoration run here in red was in a soft orange over a very pale yellow tint background which filled the center panel



On the original of this very seasonable cover by Edwin H. Stuart, Incorporated, Pittsburgh, the second color was violet



In black and a brown of yellow hue on gray this cover of the house-organ of the Mid West Paper Sales, Limited, Winnipeg, Manitoba, is especially attractive. Ken Davey, a local artist, designed it

May-Bs

SINCE President Herbert Hoover has called the attention of the nation to, "That good old word, WORK", the verse appearing on the opposite page seems more appropriate than when we used it a year or so ago.

• Before Work, however, there is a wide unoccupied space for

another good old word that could be practiced more often. Without it, work, is merely on the day-labor list,—an avocation at which to keep "busy"

♦ I refer to that great, seldom used, but serious word, THINK, that Challenges the Brain, Stimulates the Heart, Directs the Hand.

♦ And let us not overlook its assistant vice-presidents, Reasoning, Observation, Understanding, Perception, Consideration, Beginning.

♦ Then WORK! ■ ♦ ♦ ♦

Light rose was the second color on the original of this page from the house-organ of the Herbert C. May Company, Houston, Texas, and was much more satisfactory than the green here used

an interest-arousing and striking effect. In view of the heavy masses of black the type of the text might well have been somewhat larger, also, perhaps, blacker, but the character and impressiveness of the piece otherwise make any criticism seem rather unjust. One man can make something out of an idea which to the other ninety-nine would be quite impossible, and, of course, you are the one in a hundred. It is one thing, for instance, to utilize pronounced geometrical features with skill and, so, with restraint, and another to plaster triangles, circles, rectangles, and pyramids purposelessly all over the lot.

L. A. BRAVERMAN, of Cincinnati.—"Presenting the Proctor & Collier Organization" ranks as one of the finest of many fine things of yours which we have found pleasure and profit in examining. With none of the senseless modernistic artifices, which more and more are realizing every day are as silly as they are ugly, you achieve impressiveness by the excellence of good typography effectively handled and of fine paper stock. The binding is also beautiful and impressive. We regret that space doesn't permit of such a description as would enable the readers to visualize this big case-bound book in all its glory. We regret as well that it is so expensive that you cannot send it to all of those who would derive real benefit from its examination. It is a pleasure to think of those high-grade printers like you who have kept their heads and remained sober through the trying days from which we are beginning quite noticeably to emerge.

HANOVER PRESS, New York City.—Though the line giving the telephone number is so near the length of the address that the shape of the group is awkward, your letterhead is otherwise neat and attractive. There is too much space around the line "Raised Printing Specialists," and we consider that the lines below should be one size smaller. In addition, and to be more particular, there is far too much space used between the words throughout. But your folder business card is a knockout, especially the front, on which the words "Hanograf Process" appear within a panel surrounded by an attractive decoration, type matter and panel being in silver (raised) against black. The third page, the business card proper, is too conventional in its imitation of copperplate engraving by the use of types similar to the drawing of engravers to tie in well with the front. Why did you not use the same attractive type here that you employed on the front?

ROY STEVENS, of Denver.—Bunge-Jenkins' letterhead, though simple, is excellent, also, and partly as a result of its simplicity, quite effective. Complexity results in a lack of effectiveness, although, from the amount of printing which seems to have been purposely made complex, one would think there are many who believe the result is the other way around. Both package labels are likewise in excellent taste, and also well handled; and the proof envelope would also be if it were not for the initial, which gives the appearance of being a misfit. On the other hand, and although heavy throughout, the letterhead for the Eden Irrigation Project is lacking in force as a result of too little contrast between the important and the unimportant features. Paneling, as in this instance, especially when pronounced, usually detracts from the force of the display. Here again the same type of initial as referred to above is ineffectively used, and the result is that it overbalances the line.



ISN'T A RED
LETTER DAY
ON ANY
CALENDAR
BUT

Oh!

WHAT A NIGHT

► We'll promise you'll forget all about AA's and the Wall Street crash when you meet all the good fellows and their ladies at the Annual Dinner Dance of the Club of Printing House Craftsmen of New York at the Pennsylvania Roof that Saturday evening.

► The enclosed card in the mail by February 4th will insure seats.

LAST CALL



The effective use of one of the most powerful of attention-arresters, the circle, which on the original was red. An announcement done by Charles J. Feltey, of The Hamilton Press, New York City

HUNEYCUTT PRINTING COMPANY, of Charlotte, North Carolina.—Of the four blotters you submit we like best the one entitled "Speed Up Your Business." It is effectively laid out, the colors are excellent, especially in relation to stock used, and it is also

very legible. The blotter on which the copy is set sans caps is not nearly so effective; due to the dark green stock it is weak, and it is also rather hard on the eyes. We believe the display should be more forceful. The blotter headed "Printing," and which is featured by a picture showing two people fishing, is very good. Because the type is larger and bolder, the dark green stock is not a handicap in this case. Your reference to the fact that the one where caps are omitted indicates your realization of the value of white space suggests that you believe that there is not enough in the others. However, if anything, there is more white space than necessary in the one you specifically mention.

TYPOGRAPHIC SERVICE COMPANY, of Los Angeles.—*Typo*, your new house-organ, will be admired by those who like heavy typographical effects. And those who do not will appreciate the sane use you have made of the black modern letter employed for the heads

that the brown utilized as the second color on No. 2 is somewhat too dark, especially considering the fact that the running head is printed over it. The only other fault worth mentioning is the crowding of the lines of the masthead of No. 1. An especially fine feature is the showing of an ad which was clipped from the newspaper and your resetting of the same. The difference in quality, which favors you of course, is in both of the issues quite decidedly pronounced.

CRAIG'S ADVERTISING AGENCY, of Fairbury, Illinois.—Beckley & Sons' "Spring Display" folder is very effective, rather unusual, and in general a good piece of work. The title page would be improved if the name at the bottom were shorter, so as to balance the top line and also avoid the effect of the design being widest at the bottom. Being in caps the line could be set in a smaller size and yet be prominent enough. There is also too much space between the words. The lettered

line "Spring" looks awkward, and, being just slightly on the slant, the effect is disturbing. The third page duplicates the fault of the first; in view of the very narrow measure of the name plate at the top the last line, the address, is much too long. Bringing "Fairbury" and "Illinois" together with only a comma and a space between, then centering the line under the name, would improve your last page. The effect of any squared group is lacking when as here there is a gap in the center of a line.

RALPH L. FRY, York, Pennsylvania.—The front cover of your booklet "Your Rubber Stamp" is an effective novelty. With the different words such as are usually made into rubber stamps set at different angles over the page around the title panel, the final effect is appropriate. It isn't good looking, of course, and yet it is effective, and as suggested the object justifies the means in this case. Many, however, would handle a piece of work where such treatment had no significance in the same manner. Text pages are neat, but a more stylish type than the modern machine letter really should have been used, and it is not well printed. Each type page might have been raised just a trifle, say, about a pica. We feel that the running head should center over the text even though set between the rules, which, by

the way, are printed in too dark a brown. We note in one instance that the final short line of a paragraph appears at the top of one page, which is something that should never be passed, as it is taken as an indication of mediocre composition.

Work such as this would justify the use of the term "modern" if this term had not been dragged through the mire so much within recent years. In the original the green is softer and lighter than here

On the original blotter black, as here employed, appeared over a drab background, and the three small shields were in orange. As printed it was much more effective than our reproduction shows

and the fact that the text is handled in light-face Bodoni, which not only harmonizes as well as any light-face type could, but is also one of the most legible of types. The handling of initials is especially interesting and gives the pages a fresh look. We believe

Suggesting a use for rules that may be satisfactorily adapted on certain occasions. The title page of a folder by John J. Wildi, of The Hayden Press, Columbus, Ohio, printed in black and orange

SHENANDOAH PUBLISHING COMPANY, Strasburg, Virginia.—The best feature about the booklet "Virginia Highway Historical Markers" is the interesting cover. Our only suggestion for improving it as a design would be to have the matter in the panel the picture of a marker provides a little smaller and the name of the book somewhat larger. The lettering of course is not stylish. While the inside pages are ordinary the type face is legible. We dislike the mixing of the Century Bold (modern) and New Caslon, an old face, as in the heads and the subheads of the reading pages, where the double column rule is a bit unpleasing because rather obstreperous. Advertisements as a rule are very good, although the lines are too long under the cut on page 16. This text matter should have been set two columns. The initial is not as satisfactory here as a plain letter would be, and the ornaments at the sides of the cut should have been omitted.

WILLIAMS PRINTING COMPANY, Richmond, Virginia.—Church programs are in most cases done where the lowest price can be obtained, and the printer who gets the job usually puts a commensurate amount of time and thought into their production. The result is they are about as poorly done as anything in the line of printing. The one that you have produced for the Barton Heights Baptist Church is better than average and yet not good. Rules dominate the type of the title page on which, in addition, the three oblong units (the cut and two panels) afford a striking and unpleasing contrast to the narrow proportions of the page. Eliminating the panels and opening up the type a little would help immensely. The inside pages are fair enough; excepting for the contrasting style of type in which the head is set, the back page is similarly satisfactory. These pages, however, as well as the first, suffer from inferior presswork. Some of the letters almost fail to show up at all.

LEVERING-RIEBEL COMPANY, Camden, New Jersey.—While your booklet "What Good Is Advertising If It Isn't Read?" is striking, it is probably too much so. By that we mean that the frequent use of the round and square

Telephone 414

"BOB"
The Novelty Advertiser

114 South Third Street
Chickasha, Oklahoma

Lest the name of "The Novelty Advertiser" may be missed, it is "Bob." The type matter on the original was printed upon a blind-stamped panel

ornaments, particularly between words which should not be separated and because of which the continuity of thought is disturbed, will so impress those who receive the booklet that they will be ever conscious of all these ornaments and the color effects and will therefore find great difficulty in reading carefully enough to insure comprehension. The booklet is a fine example of the use of water-color inks, a novel feature being that the background for each page is printed in a different color. An added and striking feature is the corner turned over at the bottom of every page, the triangle thereby formed being printed in a color different from that of the panel background. The panel on the striking cover

BARNES PRESS

INCORPORATED

350 WEST 31 STREET
NEW YORK CITY
CHICKERING 2670



HERBERT ASHTON, JR.

AUTHOR—PLAYWRIGHT

BROTHERS
THE COME-ON MAN
MADAME'S CREATIONS
HOT AIR
HIGH HEELS
TO HELL WENT A MAN

ESSELMAN & WILSON ELECTRICIANS

Complete Line of
Electrical Supplies



EVEREADY
Batteries and Flashlights

WAXAHACHIE, TEXAS

A trio of good letterheads. The second color on the original of the first one, a soft medium green, is more suitable than the red here employed. W. F. Melton, of Hollywood, California, deserves praise for the design in the center, while the third is by the Middleton Printing Company, Waxahachie, Texas

is too high; its proportions should be reversed to harmonize better with the page itself.

ART PRINTING COMPANY, Bedford, Virginia.

—The stationery forms for the Miles-Powers Printing Company are neat and dignified, and fairly attractive. We like the billhead better than the letterhead, although the forms are quite similar. The triangular ornaments at the ends of the secondary display on the letterhead stand out too prominently and also make the contour of the design rather awkward, whereas the brackets in the same place on the invoice are less obstreperous. As a matter of fact the ornamentation at this place on both items should be omitted. As used at the bot-

tom of the group on the invoice the triangles are effective, and we believe that if you should cut out the brackets on one of the invoices you would find the effect materially improved. Triangular ornaments are poorly used on the envelope corner card, where also the line in pale orange is too weak. Except for this same point the business card is quite satisfactory, although we regret the use of the Copperplate Gothic in which some of the lines are set; the style does not harmonize with the Goudy.

FRED S. MILLER & COMPANY, of Chicago.

—"Verity and Verses Concerning a Regular Fellow," who by the way is none other than John Gutenberg, is an interesting booklet. It

PIRATES of ATTENTION . . .

[The BLOTTER for APRIL]

Purposeful printed pieces are the bold businessmen of business.

Armed to the teeth—with effective illustrations and compelling copy—they are pirates of attention!

On the high seas of Direct Mail, they have a habit of seizing the decks of important prospects, and of bringing back treasured loot in the form of good will and orders.

Spring's made her annual debut—with new styles and new markets.

An attractive four-page letter to your customers, with a special Spring offer, may be just the thing needed to divert a great share of the renewed buying urge your way.

From an envelope enclosure—if it is intelligently planned and expertly executed—will serve to bring you and your product to your prospects' attention just about the time the first robin is strutting his stuff.

Spring is office-cleaning time, too.

Take a look at those obsolete office-forms. Can't you drop a few of them and substitute some more serviceable and practical new ones?

Give one of our men an opportunity to show you how one efficient form can be made to do the work of two old ones.

Here's another Keller-Crescent service for advertisers—colorful printed window-cards and posters.

Made by the new "silk screen" process, these displays

are gems of brilliant coloring—and, what's more, they are economical—very much so.

Ask any Keller-Crescent representative to show you some of the vivid counter-cards we have produced in association with the National Painted Display Corporation, of St. Louis, Mo.

A few copies of our interesting 64-page book, "The Art of Photo-Engraving," are still available to our friends without charge. We'll be glad to fill your request for free copies until our present supply is exhausted. These books, incidentally, belong in the reference file of every buyer of printing and engravings.

KELLER-CRESCENT CO.

Purposeful Printing • Art and Engraving
212 Locust Street Phone Lincoln 5-0-5



On the original of this blotter from one of the most progressive of Indiana's printers there was a third color, yellow on the pirate's face, which was highlighted, and as a tint under the type

Is your printer...

Just another printer

?

BERGHOFF, Incorporated
PRINTING
well interpreted
Cherry 1475 401 KERR BUILDING

Play ball!

BOSTON
APR. 15
GIANTS

We also expect the usual quota of demises here at 58 Stone Street, but as for the past thirty years you can safely park your printing worries here for the afternoon. Batter up... let's go!

The Hamilton Press
58 STONE STREET · NEW YORK CITY

Both of these blotters effectively circumvent the commonplace. That of the Detroit printer, as reproduced on the left, is especially interesting because it is so very unusual. Except for the one in red the cross rules were run in a third color, light gray. The ball on the other, here indicated by Ben Day, was printed in white, India-tint stock being used

made a most acceptable Christmas keepsake for your friends. While it is not an outstanding example of fine typography it is not objectionable in any sense. The text pages set in the Cheltenham Oldstyle are pleasing, generally speaking, although we regret the use of rules under the title and the fact that the years of Gutenberg's birth and death have been set in Copperplate Gothic. This type does not harmonize with Cheltenham in design or shape. Letter-spacing some of the lines of the title page, set appropriately in the old long-and-short-line style, is detrimental to the appearance of the page. Some of the lines might be smaller for the sake of variety. The spacing is


close between others. The cover design of four simple lines, the shape of which is awkward because the lines increase in length, lacks impressiveness. Here again the letter spacing of some lines when others are not thus treated breaks up the color.

WILLIAM MITCHELL PRINTING COMPANY, of Greenfield, Indiana.—The cover "Live Letters" is an excellent design and a remarkably good sample of embossing. While we have an aversion to the type face used for the cover of the catalog for the Service Spring Company, we like the layout very much. Without any note of eccentricity except that supplied by the type, of which fortunately there is very

little on the page, it is striking. Many of these novelty types would serve the craft well if used with moderation, but the trouble is that only about one in each hundred will use them that way. Understanding that they are new, the average compositor will plaster them all over the page and set complete copy in types which are intended only for display use. The paneling of this cover, though essentially simple, is unusual and effective. Unless the back margin was determined by necessity for use in a ring binder, or the copy we received is a spoiled one, it is too wide and the front margin is too narrow. Indeed the front margin is too narrow regardless. Obviously the character of the text, semi-tabular matter, is of a kind that does not permit attractiveness.

EUGENE H. SHAW, St. Paul.—Although the type appears worn and is rather too heavily printed, the business card of the Handy Rubber Stamp Company is neat and is well displayed. Lines, especially those in the main group, are crowded, and the ornament below this mass is somewhat too large. The blotter "Don't Write It—Rubber Stamp It" looks too anemic; the display does not stand out enough more than the text to count. Although, generally speaking, the title of the folder "Special Forms of Rubber Stamps" is well arranged, there is too wide a gap between the upper and the lower groups. This would largely be overcome by spacing the lines of the upper group farther apart—and some of them require extra leading—and dropping the ornament. While this is not a serious fault, the type of the lower group is somewhat too large in relation to that of the upper one. The initial on the inside spread is not in harmony with the type page, and of course the character of the stamp forms made an attractive result impossible on the back page. The translucency of the paper used, through which the printing shows from the reverse side, is a fault which you should guard against in the future.

CARMICHAEL & COMPANY, LIMITED, Sydney, Australia.—Though the type matter is subordinated rather too much by the interesting and ingenious decorative treatment, the clev-

 **MCGRAW'S**
The New Dress Shop on Broadway

LILLIAN MANLEY 204 Broadway

On this card by T. W. Lee, Minneapolis, the diagonal bands of rule and border create an effect which fairly sparkles with life and interest

COPY AT FIVE

WHEN urgent copy at the close of a busy day demands morning delivery • think of The Hamilton Press. From copy to type • from press to mail • every human element coordinates with our mechanical efficiency in upholding the reputation of thirty years of successful financial printing service. • • •

THE HAMILTON PRESS
58 STONE STREET · NEW YORK

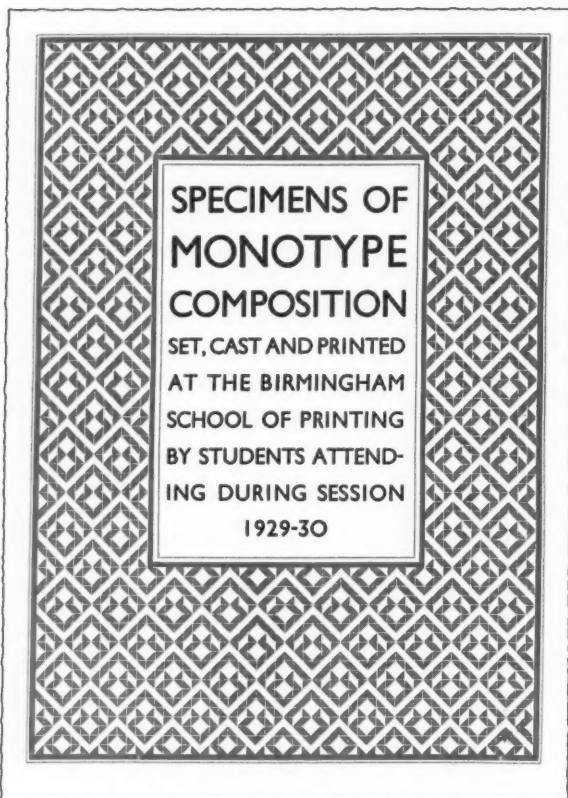


COPIES AT NINE

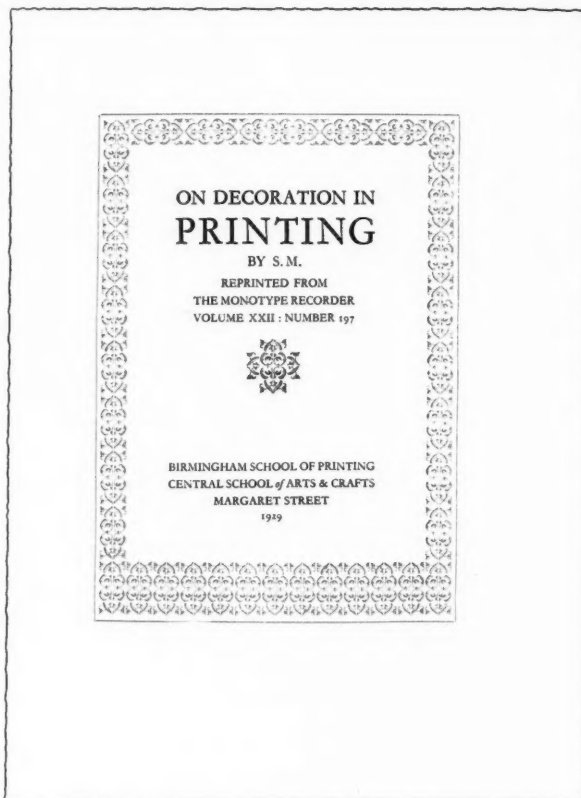
COMPLETE ART AND LAYOUT SERVICE

This printer got his money's worth from the color plate of the blotter shown above. It was used on another, reproduced in May, and, with the sharp points routed off, on the title page of a folder

erness of the latter compensates to a large degree. The lines of type are a bit crowded, and needlessly, too, as there is ample space in the panels for leading them out. While the use of angular decoration has led many too far, there is a measure of restraint here that is commendable. The other pages are less satisfactory, the most objectionable feature being the cut on page 3, which is too small. References to the features in the illustrations are so small and the letters so chewed up in the engraving process as to make them very hard to read. Even with the cut as it is a better effect would have resulted by the use of a light-rule page border conforming to the size of the facing type page.



As may be seen, the border for this cover design, which is from one of a half dozen or more fine booklets produced at the Birmingham (England) School of Printing, was made up from small triangular units



Title page, considerably reduced, from a delightfully pleasing brochure set throughout in Garamond by students of the Birmingham School of Printing. On the original page the second color used is a light orange

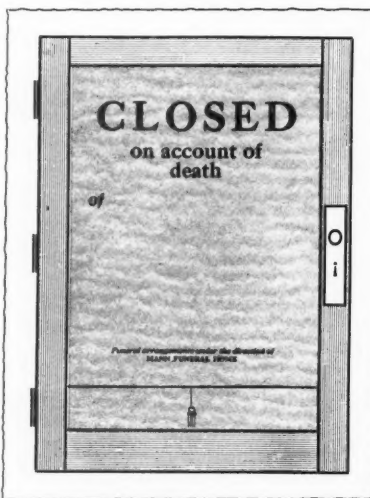
The back page is crowded and confusing, and the display is too small in relation to the text. If the band of border at top and bottom had been omitted there would have been space for increasing the size of the important display, which should have been favored.

COLLIER PRINTING COMPANY, of Wooster, Ohio.—Color is impressively used on the specimens you submit; layout and display are likewise as a rule very good. The cut-off rule on the envelope-box labels should be eliminated; it constitutes extraneous and unnecessary ornamentation which only handicaps the name of your firm. With this rule out of the way the main display could be lowered a little so it would not crowd the ornament above and there would be better distribution of the white space. The purple used as the second color on one is too dark; the trade-mark printed over the solid panel of that color does not show up as it should. We wish you had used a more stylish type than the Century Expanded for the "Bauer Ladders" job. One of the most legible types and one that is particularly valuable where small sizes must be used, the face yet lacks grace and beauty. Where ten-point or larger is possible, a more attractive style like Caslon, Garamond, etc., should be used. This item is otherwise fine, the cover being particularly impressive. "Sausage" borders like that on the circular "Tungalite," printed in black and light blue, are very coarse and ugly. The blue, furthermore, is too weak for the two lines of type printed in it. Yellow is also too weak in value for printing even the largest and boldest type, as witness the circular "Apavaco" which, in addition, is poorly spaced and awkward as a result of the

lines at the bottom being so nearly the same length. Unless succeeding lines of display naturally come out even it is better if there is a decided difference in their length. In almost every item, especially the many one-leaf circulars, the text is too closely spaced. Century being a large face, that is, having a small shoulder, it demands more space between lines

than the shoulder provides. We have pointed out the most obvious errors in your work; correct them, then come again.

THE HEMINWAY PRESS, Waterbury, Connecticut.—Featured by a striking use of the monogram trade-mark and a bled border, your package label is effective. While the catalog "Chase Copper Water Tubing" is unusual and quite striking, the cover would be improved if the lettering of the second and third lines of the title were better. The first, however, is quite satisfactory. Text pages are commendably handled, although the name on the title page is too large in relation to the display at the top. This is especially true because the lines at the top are shorter than those at the bottom, which makes the page bottom-heavy. An especially fine feature is the demonstration carried on by large halftones showing a plumber in different positions on succeeding pages, indicating the steps. These halftones are somewhat lacking in body. The most interesting feature, however, is the effective use you have made of copies of the booklet for your own advertising as indicated by the jacket, which states that "This is a copy of a catalog which is producing business. Printed by the Heminway Press." While the typography is effective, too much emphasis is given the rules and too little the type, and especially that of the main display. These lines would stand out better if there were no rules between them. Note the difference in effect between this group and the one at the bottom, where no rules appear between the lines. The vertical rules furnish an interesting note of decoration, but the effect is weakened by the horizontal ones.



This interesting card used by a local undertaker when places of business are closed for funerals conducted by him was worked out in the vocational printing department of the Fostoria (Ohio) High School and submitted by C. R. Morris. It appears that at least one printer in every town or city should be able to profit from the idea

Fillers Will Develop Into Profitable Orders if Handled on a Business Basis

By HERBERT SCOTT DAY

THE AVERAGE printshop that has gone beyond the eight- or ten-man stage faces the problem of keeping all its men and equipment continually employed. The solution in the majority of such shops has usually been to take some large job or jobs as "filler" at a low price, with the idea of keeping the machinery and manpower at work and reducing hour costs on the shop as a whole. The attitude of the shop toward such fillers may make all the difference in the world as regards whether this is sound business or not, and the case of one shop which I shall describe may help others to turn such jobs into real profitmakers.

This shop had two typesetting machines to keep busy, one cylinder press, and several platens. A quantity of bookwork was taken on at a cheap price to keep the machines and cylinder busy, and to provide plenty of work for the hand compositors. For the first year or two the books were looked upon by the management as filler, and as a result the workmen viewed them in the same way. Hundreds of dollars was lost annually because of this attitude.

For example, the shop's regular job assignments might be cleaned up fairly early in the day. Everything was done to push these jobs ahead with dispatch, the men realizing that their time was being carefully checked up on the time-sheets and that the office would call them next day if the figures showed too much time taken on the job. Then the foreman would tell them to go on filler. Everyone put to work on the book job would proceed leisurely to his task, and the usual shop joking, sneaking out for a smoke, and other time-killing stunts would all be charged up to the book job. No particular effort would be made to turn out a genuine hour's work, the employees knowing that it would perhaps be months before one of the books was billed, and also suspecting that the time was not any too carefully checked up on this job by the office.

The result was that the plant did not make any money, although it was continually working overtime just before the final date for the delivery of a book, and the hour cost appeared to be very

low by reason of the hundreds of chargeable hours built up by the time erroneously charged to the book contract. And furthermore, the customer, although knowing he was getting a low price for his work, was always delayed in getting out his books, and on two or three occasions, when he had several books to place in one year, he took one or two of them elsewhere to get better service.

One of the partners in the printing firm began to wonder if this filler proposition was as good as it was cracked up to be. He began making a study of it, and although he was the outside man, and on the road for most of the day, he soon learned a lot. He had the office keep accurate figures on the next book that went through the shop. It showed a nice loss, although when the job had been originally estimated there seemed to be fair leeway for a small profit.

This partner went over the estimate and talked with the employees, who told him that they could set up so many pages an hour, could make up so many an hour, and could lock up and print so many an hour. With these figures he

checked up the estimate and found that if the employees actually did what they claimed they could then a fair profit might be made. The next move he made was to go over the whole situation with his partner, and between the two they discovered many more leaks and ways to cut costs, with the result that today these books are one of the best money-makers in the shop.

Beginning with the machine composition, the operators were told that they were to keep careful record of the time put in on the books, and were to submit galley proofs to the office at the end of every day to be measured up and recorded against their time. This assured as careful daily check on the filler as on any commercial job which was to be billed on a time basis.

One of the biggest leaks was then plugged in this fashion: Formerly all proofs were pulled, all galleys stacked up, all corrections put in, all pages made up, and all revises taken by the highest-priced labor in the shop, the men who were being kept busy on filler. A bright young man was hired as an apprentice, and was given the work of pulling all proofs, stacking the galleys, inserting the corrected slugs, and pulling the revised proofs. A decided saving was made just on this one change.

Another tremendous saving was effected in a most simple manner. As is the way in most printshops, the book pages were made up one at a time, folioed, and then tied up with string, placed on cardboards, and stacked. And when the pages went to lockup each one had to be lifted separately, untied, and placed in the chase. Corrections were then put in and the form was sent to the pressroom. This not only required a lot of handling and took up valuable time, but resulted in a holdup of presswork on every form while waiting for the revised pages to be read and final corrections made. A simple solution of this problem resulted in a remarkable saving in time and labor.

A couple of hundred wooden galleys were made, large enough to accommodate three pages. The only necessary work in making up three of these pages was to place the folios on each galley,

* * * A COPY IDEA * * *



PRINTING

Printing is an investment designed to accomplish some definite purpose whether that be to stimulate sales or build prestige. Its value to you lies not in what it costs but in what it accomplishes



An advertisement page from *The Ink Spot*, the house-organ of M.P. Basso & Company, progressive printers, of New York City

measure off enough slugs for one page, and then use a couple of twelve-point reglets to separate the next page. When the three pages had been made up in this fashion they were proofed up on the same galley and piled away, still on the galley. After the proofs had been checked up, and final corrections made, the final proofs of pages, three to the galley, were okayed. This expedited the lockup, as all that was necessary was to dump the pages in, and no delays were necessary on the press at all, as the pages had been given a final okay before they were locked up.

The first book handled under the new system went through on schedule. It was delivered in ample time, showed a fair profit, and so pleased the customer that he placed every book for that year with this shop—and it happened to be a big year for this customer's work!

Another fact uncovered as a result of the checking-up of the filler was that the hour cost had been too low before, on account of chargeable hours being built up by so much overtime and unnecessary time on the bookwork. As a result the commercial work had been billed lower than it should have been. This was corrected, and, instead of any customers being lost an increase on this class of work has resulted, with a profit showing on the entire production of the plant. Overtime, previously a bugbear, was largely eliminated as well.

It does not pay to look upon any job as filler. If a job is large enough to keep several men at work on odd time during a year, it is large enough and important enough to investigate carefully with the idea of "licking the costs" and making some profit upon it. Don't call it filler. Call it a real job, and make it one!

Who Is "They"? Why, "They" Is You!

By JOSEPH J. DRYER

I HAVE been a member, and also a worker, in every printers' organization that has graced this city in the past twenty years or more. I have always been in close contact with the secretary-manager. At times I have been on the board of directors, and in the past two decades or more I have served on innumerable committees. I am for coöperation, and am a great believer in the good of association with one's fellows. I believe I am a better man and a better printer because of this contact. I never fail to put forth a good word for my association. I never fail to invite the non-member to join with us in our work and help us to improve the conditions which are now existent in our industry.

And this brings me up to my subject: Who is "they"? I will tell you. If I had heard this chestnut only once or twice I would think nothing about it. But when it pops up ninety-nine times out of a hundred it must be a chronic affliction. Almost invariably when I ask a non-member to join our association I am asked, "What are 'they' doing? How could 'they' help me in my business?" And then I counter, "Why, man alive, who is 'they' but you?" Can't you fellows who are on the outside see that "they" is *you*?

No man can be in any business without being a part of that business. And no printer can shake his finger at another printer and blame him for "conditions" existing. While in the printing

business every printer is a part of that business. If "conditions" are not what they should be, the thing to do is to get together as men and talk things over and try to plan some constructive action which will be helpful, progressive, and of remedial benefit.

For these purposes those engaged in the various industries and commercial pursuits form associations or clearing houses for the expression of ideas and the drafting of certain codes of ethics and business principles. These associations have their social side as well as their business side, and how any printer who is self-respecting and honest can justify not joining and helping support his own association is one of the things I have never been able to understand.

True, in the past twenty years or more I have not always agreed with the findings of my association in certain instances, but I realize that the officers are always striving for the good of all, and I appreciate what a thankless job it is at times. In my church, lodge, or luncheon club the same thought holds. But I do not resign from these organizations because I do not approve of the rituals or the rules set down by those who may be in authority.

If the fellow who is on the outside would ask himself, "What am I doing for the good of the industry?" conditions could be changed overnight. It is the old game of passing the buck when "they" is used instead of "I." Isn't it remarkable how much bad we can al-

ways detect in the other fellow, and see only the good in ourselves? That is where the association idea is the right idea. When we transgress the laws of our association we are taken to task, and are better for being called up on the carpet. But the non-member does not have this equalizing or stabilizing influence, and after a while becomes so hardened in his unethical ways he does not believe in anything—in himself, his business, his industry, his association.

I can point my finger at several printers who know all about "what is wrong" in the printing business, how it can be remedied, what steps should be pursued to place the industry on a better footing, yet who are so selfish they will not join their association and show those who do belong how it can be done. They cannot do it alone, yet they will not chip in and help the cause. And until these fellows on the outside do join the local association and rub elbows with their brother-printers, and do contribute their knowledge for the good of all, and do realize that by "going it alone" they are transgressing all the laws of modern business practice and ethics, things will never be "better" in the printing business or its allied industries.

Present-day trade associations long ago gave up the price-fixing idea. They are now working for the expansion of trade, not the restriction of it. They are broad-minded and educationally minded and progressive-minded. They work for a greater knowledge of their business; from experience of their members and interchange of records they try to arrive at a fair basis of costs, to devise ways and means for effective advertising and increases in sales. They are ever striving for a better understanding between their members; for a high standard of sociability and of friendly contacts; for coöperation in all civic undertakings; for the cultivation of the home-industry idea and its support.

I am therefore proud of my association. I realize it is not perfect, that it has its faults. But who among us is perfect? I would far rather be a member and supporter of my association, although it is not perfect, than to be on the outside—a fault-finder, a criticizer, but offering not one word of constructive help for the good of the local printing business or the industry as a whole.

Each business is an autocracy. It is a desirable or an undesirable place for the workers according to the character of the autocrat. Are you a good autocrat? Wise autocrats are always good.

Improved Lighting Increases Production and Adds to Employees' Working Comfort

By J. E. BULLARD

BUSINESS concerns in every line where the employees work indoors are finding that they can use more and better light with economy and profit. Even certain kinds of outdoor work for which daylight was thought necessary are now being done, at least in emergencies, under artificial light. With artificial light low in price and lighting equipment developed to a point where any condition can be met—from lighting an airport so that planes can land after dark to illuminating the inside of the throat of a patient for the surgeon—it is no longer necessary to use makeshift lighting of any kind.

If, in a row of composing machines in a printing plant, all the machines are rather dimly lighted, it may seem that the operators are working at high speed as one looks down the row. Double the amount of light, however, and have the operators continue to work at exactly the same rate of speed, and they will appear to be working more slowly. In actual practice, however, these operators will unconsciously speed up. They probably will not know that they are working faster; yet they are, and at the same time, because of the better lighting, they are probably making fewer errors. Every test made proves this.

Just how far one can go in speeding up work by increasing the amount and the quality of the lighting has not yet been determined. However, one manufacturer now uses ten times the amount of light that a few years ago was considered as excellent lighting. He is still experimenting, and is not yet ready to give out his figures or to state where he will stop. Apparently he is going to find out, if it is possible to do so, the most efficient intensity of light.

Actual tests have shown that such tasks as typewriting can be increased 11 per cent in speed by doubling the light. The writing of shorthand notes has been sped up 20 per cent by increasing the light. The number of people who stop and look at a show window has been increased from 17 to 70 per cent by merely increasing the amount of light in the window, and the sales of the store increased 27 per cent. The owner of a building on a street just off

the main shopping street of a city was experiencing a great deal of difficulty in renting any of his stores until he installed a large light in front of every store and kept these lights burning at night. In a short time every store was rented and that section of the street became a good business location. These figures are typical of those obtained in thousands of other tests. Within limits which have not yet been determined, the more light the more and better work and the lower the cost of production.

This fact, however, should not make the printer rush off immediately to the electric-light company or his electrical contractor and place an order to double or treble the amount of light he is using. It may be better to engage a painter and a scrubwoman at the start.

Sometimes an excellent installation of lighting is made in a plant. There is a marked increase in efficiency during

* * * A COPY IDEA * * *

Ideas and the Printer

An idea is that precious something which breathes into the merchandising plan the breath of life.

Until the idea comes, copy is but words—going nowhere and doing nothing.

The successful printer is the one that knows his business so thoroughly and accurately that new and practical possibilities for handling present themselves to him readily. In addition he is willing to devote his creative ability to his clients' business. And a study of the clients' business results in valuable ideas.

The ASSOCIATED PRINTING COMPANY endeavors to study the clients' business toward the end that both may profit by it.

Let us place our creative faculties at your service. We may be able to give you an idea that will breathe life into your printed matter.

Advertisement which was reprinted by permission from the Associated Printing Company's house magazine *Printing Production*, the entire contents of which, including the copy presented above, is copyrighted. Edward Eckland is the editor of the company, which is located at New York City

the first month. This gradually falls off until the results in the end are not so very much better than they were before the new installation was made. If accurate records have been kept so that the printer knows what has happened, he is likely to jump to the conclusion that the beneficial effects of light are only temporary. However, if he had the brightness of the light at the working level measured accurately at the time the installation was completed, he will find that when this is measured again there is a very decided drop. He is using exactly as much electricity as before and is getting just as much light from each bulb, but two things have happened to reduce the usefulness of this light for which he is paying.

At the start the walls, ceilings, and equipment were all freshly painted in white or some color that reflects a great deal of light. Every day this paint has lost some of its reflecting power. By the end of one or two years it has become actually dingy. However, the process has been so gradual that no one has noticed it. The dingy paint is absorbing a great deal of light. Perhaps also new equipment, presses, or the like have been installed which are not finished in a light color, and these absorb the light. Having everything painted a light color and keeping it freshly painted help to maintain good lighting in any plant.

The second cause for the reduction in the light lies in the fact that the fixtures have not been thoroughly cleaned often enough. All glassware and shades and the bulbs themselves have to be kept absolutely clean in order to provide the most useful light. Dust and dirt on the top of a glass reflector or any other reflector that is not absolutely opaque will cut down the amount of light to a very surprising degree. A very thin film of dust or oil on the outside of an electric bulb will obstruct the passage of light and thus cut down the amount that is available for use.

Not only does it improve the appearance of a plant, but it also increases the efficiency in that plant, to keep it well painted. In many instances it pays to repaint at least once a year. It also pays to keep the lighting fixtures clean. They

need a complete cleaning at least once a week. It does not harm to clean them still oftener. However, one should avoid leaving a film of soap on them. The more nearly chemically clean are the shade and bulbs the more useful light one obtains from them.

On the whole it is found to be better practice to do away with local lighting altogether if possible and have all lighting fixtures high above the floor. Also, the fixtures should be just as free from glare as it is possible to have them. It requires time for the human mind to

adjust itself to light of different brightness. This is time that is taken out of productive work. The greater the variation in the amount of light in the different sections of the plant, the greater the amount of time lost due to allowing the eyes of the people employed in the plant to adjust themselves.

This brings us to the point of lighting during the summer. Unless the plant is in a narrow building with plenty of windows on each side and with no other buildings nearby or anything else to obstruct the light, or the building has

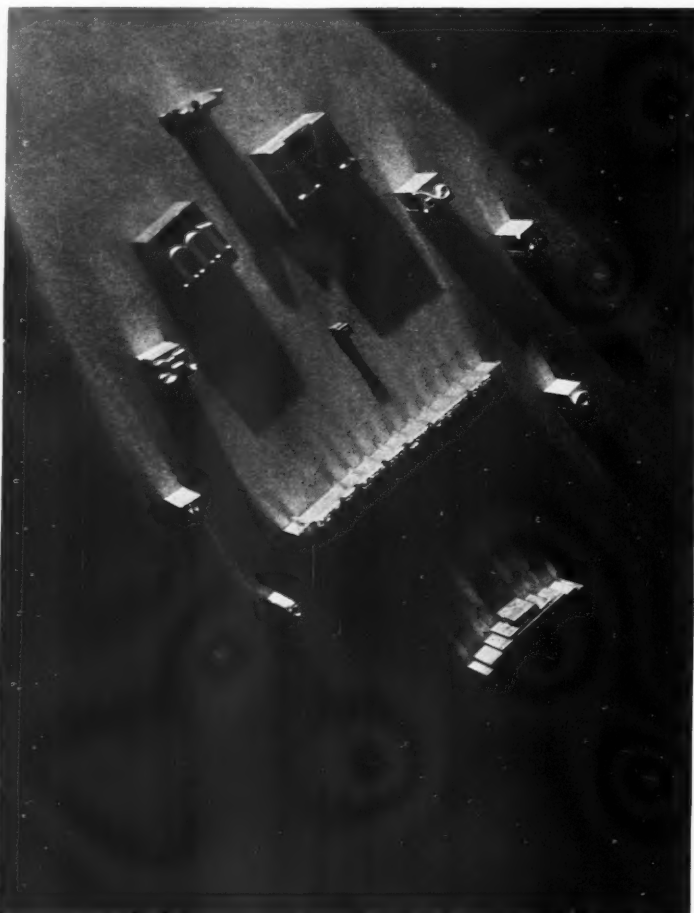
skylights that illuminate the center of the floor space, probably it will prove a good investment to burn light in the places farthest from the windows on the brightest summer days. In fact, they may be needed more on a bright summer day than on any other because of the difference in the intensity of light between these places away from and close to the windows.

The savings that may be expected in a printshop due to the improved lighting include faster and better work on such jobs as composition, makeready, proofreading, and all others depending upon the use of the eyes. Under poor lighting conditions the eyestrain will cause headaches, make the worker irritable, and not infrequently upset him to such a degree that he either starts something that leads to his dismissal or he becomes "peevish" and leaves of his own accord. Though no one realizes it, least of all the employee himself, the whole trouble has been poor lighting. If the lighting had been perfect he would not have strained his eyes, but would have remained his ordinary cheerful self.

In a well lighted plant the accident record, all other things being equal, is much better than in a poorly lighted plant. The more and better light, the fewer and less serious the accidents, is a rule that holds good universally.

The best work can never be done in a poorly lighted plant. The better the workers can see their work, the better that work is done; also, the fewer the errors that are made. If the proofreader is continually missing errors a change in lighting may make a marked difference for the better. If machine operators are making more errors than they should it may happen that these errors may be reduced one-half by increasing the amount of light and improving the quality, that is, by making it impossible for light to shine in their eyes, or be reflected into their eyes by any part of the machine or nearby equipment.

The best light is that which is bright enough, which does not shine into the eyes of anyone working in the plant, and which is not only uniform over the entire floor space but is kept uniform hour after hour and day after day. One of the great weaknesses of daylight is that it is constantly changing. More and more photographic work is being done by artificial light because that light can be controlled so much more effectively. There are no two hours of the day when daylight is likely to be the same, and hardly any two days when it is just the same.



TYPE

*Type has expression that, suited to the word,
Charms as the cadences of the singing bird:
Form, both to eye and ear,
Truths subtly instil;
Design, in thought and shape combine
This purpose to fulfil.*

A. H. McQUILKIN.

Heaven City, Illinois, March 11, 1930

Illustration by courtesy of The Haddon Craftsmen, Camden, New Jersey

Sweden's Graphic-Arts Industries Employ Many Modern Efficiency Methods

By K. EKORN

CONDITIONS in the graphic arts trades throughout Northern Europe may be of interest at least to some of the people engaged in these trades in America. I am looking at the matter from the point of view that the northern countries are about to base their industrial progress to some extent on American ideas and American machinery. America is thus exporting both the spiritual and the material basic values, and it is therefore to be supposed that it will also be interested in knowing how the exported values have been utilized.

The spiritual values are partly ideas and thoughts brought back by young trades people who are being provided every year by Sweden, and by private persons with means for making tours to the United States to study the industry over there. Partly—and perhaps more than anything else—they consist of information which is regularly furnished to all the world by authoritative trade papers such as *THE INLAND PRINTER*.

In most cases when the young people return from their travels in America they are enthusiastic about the genuine industrial spirit which they have observed in the American business life and in the printing plants over there. They are unanimous in their judgment that truly efficient utilization of machinery and of plant in America by far exceeds what they have known heretofore. At the same time it has been impressed upon them that, notwithstanding this fact, the human workers—physical as well as mental—have not turned mechanical, but are working in an atmosphere of freedom and cheerfulness that is rarely found in their home land.

Another thing which has been imprinted deeply on the minds of these Swedish visitors is the capacity of the Americans to make a general survey of any matter; their strategic view of the great proportions which does not lose sight of the details, but takes care that these are not allowed to divert interest from the great object to be reached. The field of operation is certainly greater and offers wider opportunities in the United States. But even though the proportions naturally cannot be the same

in a small country, yet the great ideas may very well be adapted to it and made profitable within the natural limits set by the smaller field of activity.

The most conspicuous of the typically American developments to be noticed in Sweden is manifested by the change in the size and makeup of newspapers and magazines. A decade ago the German style, with compact text pages and very few pictures, dominated in this field in Sweden, but from year to year the appearance of such publications has undergone evolution. Today, in setting the text columns of the periodicals, attention is paid to filling the esthetic and psychological requirements—in other words, the American method has been adopted. The number of illustrations in the text columns, and the use of pictures in the daily news service, show an enormous increase, and even the advertisers seem to have awakened to the psychological justification of the American slogan "Say it with pictures." The latest progress achieved in the field of picture

news service is the wireless transmission of pictures established between Stockholm, Copenhagen, and Berlin.

From a commercial point of view, a certain tendency to develop trusts may be considered as influenced by American conceptions of business policy. Taking, for instance, the boards of directors of different companies, one often finds that the leading persons are holding positions in several companies which at least outwardly appear to be competitors. A concern which even in form is a true trust is named (in translation) *The Lithographic Printing Houses of Sweden*. This combine includes thirty-one different graphic establishments in all parts of the country, working with a capital of 31,395,000 kronen, and covering every kind of reproductive work aside from its activities in the field of printing and advertising. In this group of cooperating houses the work has been arranged and concentrated according to the most up-to-date and efficient working principles available.

Cost-finding, which has lately been adopted by most of the important plants operating in Sweden, is another development in the direction of modern efficiency, contributing to create a state of soundness as to competition and stabilizing the economy of each individual concern. There is no doubt but that the many treatises published by the United Typothetae of America on this subject have contributed to open printers' eyes to the necessity of knowing—to the mutual benefit of the supplier and the consumer—the exact cost of his products. Likewise this admirable institution may justly claim part of the credit for the ever-increasing interest shown in the discussions now going on about standardization of measurements for paper and types, machines, etc., as well as about efficient training of personnel.

The endeavors to introduce standard measurements are being supported by a great number of Swedish printing firms, which have adopted the so-called standard size, and are also advocated by the institution known as the Standardization Committee of the Industry, which carries on forceful propaganda for this purpose. Twenty magazines are utilizing



One of a set of four cards illustrating as many styles of footwear and each, of course, having a different suit emblem in the corners. This idea—product of the McCready-Parks Advertising Service, New York City, by the way—is one which can be applied to other lines of four items just as well as shoes

the so-called standard size, and others are expected to follow this example in a short time. Measurements suggested by the German Normenausschuss für das graphische Gewerbe, the so-called "DIN" measurements for magazines, are recommended by different authorities as ideal for Swedish printed matter.

As far as the training of personnel is concerned, the nation and the trade corporations in common are maintaining training courses for apprentices. Also the so-called master courses, intended for foremen and employers, are being held about every three years, continuing for approximately two weeks, with lectures taking up a full day.

Until about two years ago the equipment of a Swedish printing house looked exactly as it had for several decades: large, unhandy wooden case-racks with deep and roomy cases, clumsy furniture-racks in a corner of the room, and so forth. During the last two years, however, a vitalizing wind has also blown through this old-fashioned outfit. It has been realized at last that type must be concentrated and easily accessible in order to insure efficient working meth-

ods. The large type cases have been rendered superfluous through the decidedly increasing use of typesetting machines, which are now doing most of the typesetting. As a consequence lighter and less spacious outfits have been found adequate, and at present nearly every shop in the country is rearranging its layout. American racks and cases have proved the ideal style of equipment for new types, even though the local concerns are making them of wood. Through these changes more light and air are admitted to the composing rooms, and this is now recognized as an important factor when first-class results must be obtained.

As mentioned, typesetting machines are now almost as important in Sweden as in America. Practically every printing house has its supply of machines, but as this will not always fill the requirements there are in the large cities also trade-composition plants.

Until recent years Swedish printers have shown no interest at all in non-distribution. Now, however, the technically leading daily newspaper *Danens Nyheter* has installed machines for cast-

ing the requisite rules, reglets, and type, and a machine for casting the headings; and thus the paper has entirely adopted the non-distribution method. This step has aroused much interest among colleagues in the trade, and has given non-distribution a favorable start here.

As an example of efforts to introduce more efficient working methods, it may also be stated that printing houses have started to utilize the method of putting the forms into the chases in the composing room and delivering these ready for the press, often after having pulled proofs for preliminary correction. This work was previously always done on the press. Also the moving of forms has been modernized, so that the carrying of these, which was rather common only a few years ago, hardly ever occurs in any place today. Elevators and handy trucks have replaced man-power for all this labor. Further, whenever there is a chance of changing the working conditions in the shops, due attention is paid to having materials follow a straight line through the plant from one operation to the other. This ideal has been achieved in the plant of the newspaper

*Thirty-Seventh
Annual Report*

of

*The Colorado Fuel and Iron Company
and Subsidiary Companies*

for the

Year Ending December 31st, 1928

Denver, Colorado
March, 1929

THIRTY-EIGHTH

Annual Report

OF

**The Colorado Fuel & Iron Company
AND SUBSIDIARY COMPANIES**

FOR THE YEAR
ENDING DECEMBER 31

1929



PRINTED AT
DENVER, COLORADO
1930

Increasing numbers of corporations recognize the value of annual reports executed in fine manner. The transformation from the 1928 report of one, represented by the title page above, to that of the following year, from which the page on the right is reproduced, was effected by The A. B. Hirschfeld Press, Denver. Alert printers will make use of the selling idea here suggested

The improvement in typography here indicated is emphasized in the booklet itself by paper of commensurate quality. See next page, where additional reproductions from this booklet appear

that is mentioned earlier in this article, which is a model arrangement.

As far as printing itself is concerned, it is only just to claim that the northern countries are following rather quickly the development shown elsewhere in the world. This is due to a great extent to a close connection with the trade in Germany and in England, which countries may be stated to be up to the level of America in this special line. Improved methods for the production of electros, strong bed presses with first-class ink distribution, iron underlay for electros where such is considered to facilitate the printing, and chemical makereadies—all these may be considered as up-to-date in the industry in Sweden.

As most of the presses are of German origin, printers have been slow to accept American improvements in the line of color-drying on the presses. But recently many presses, more especially the two-revolution presses, even in Germany, are being built with gas or electric heaters, above which the sheets are passed slowly before they are laid upon the table. One machine, which can be coupled to the printing press, will automatically insert slipsheets between the

printed sheets at the same speed as the printing goes on. The special American method of spraying the sheets with paraffin, which is, for instance, used at the Curtis plant in Philadelphia, has not as yet been tried out here.

All of the makers of printing presses throughout the world have their own energetic sales representatives in Sweden, and they are keeping the customers informed about improvements and latest designs in the line of printing presses. Large color-print rotary presses for newspapers and magazines, the two-revolution and two-color presses, offset and other kinds of presses, have been in use for many years. Of late it is especially the full automatic presses which have been sold extensively.

Swedish book text is predominantly medieval, but in recent years the Garamond faces have been in favor also. Caslon has never been very popular in Scandinavia. Of course it is due to the extensive advertising carried on by the manufacturers of typesetting machines that Garamond has attracted such attention, and this is also true about Bodoni, which can now be found in a great number of advertising pieces. The typo-

graphical taste as regards the makeup of a book page or an advertising piece has largely followed the same lines as may be noted in America.

As a slight deviation from this rule, however, the so-called "Le Cochine" epidemic is to be considered; for several years this style practically dominated the field of advertising and fine printing. This "Le Cochine" preference has, however, proved to be a fad, inasmuch as the use of it has now decreased remarkably. On the other hand, a new fashion seems to be coming up. There is no doubt but that typographic taste has been influenced by the extreme radical trend toward "elementary typography," which had its origin in the Slavic countries and is mostly favored in Germany. The leading Swedish printing circles, the taste and judgment of which serve as a guide for the trade, seem in principle to condemn the extreme tendencies of that elementary typography which touches the primitive art; but at the same time they show an inclination to give up the English tendency which has dominated Swedish printing matter for twenty years, and which is characterized by quiet and harmonious style.

THE COLORADO FUEL & IRON COMPANY

TO THE STOCKHOLDERS:

NET INCOME from operations of THE COLORADO FUEL & IRON COMPANY and subsidiary companies for the year 1929 totaled \$2,350,048.00. The improvement in earnings for 1929 compared with earnings for 1928 resulted in a large measure from greater volume of steel products sold and from lower manufacturing costs.

The Company's production of coal was 2,425,735 net tons or 9.86% less than in 1928. Nevertheless the gross operating income of the Fuel Division was a gain over 1928.

During the year bonded debt outstanding was reduced by \$224,000. Loans from banks of \$900,000 carried over from 1928 were retired early in 1929. The relative financial position is shown by the ratio of quick assets to current liabilities which at December 31, 1929, stood at 3.68 to 1, and at December 31, 1928 was 2.66 to 1.

Fire risks formerly carried by the Company have been placed with outside insurance companies. Consequently fire insurance reserves of \$351,671.29 have been carried to Consolidated Surplus Account. Since an examination of the Contingent Reserve based on ten years experience revealed that the account was excessive, the Board of Directors instructed that \$322,072.55 of the Contingent Reserve be transferred to Surplus. The reserve for stripping at Lime Quarry will not be required as lime stone will be obtained from another source in 1930. The balance in this reserve,



THIRTY-EIGHTH ANNUAL REPORT
The Colorado Fuel & Iron Company
AND SUBSIDIARY COMPANIES
FOR THE YEAR
1929

Text page and outstanding cover of the Hirschfeld report. The halftone on the latter was printed in black over a highlighted plate in blue-purple on white coated stock, the print being glued onto a blind-stamped panel on the rough laid India-tint cover stock

Nowadays heavy running titles and page numbers, headlines, etc., are seen even in distinguished pieces. The desire for sensation which is characteristic of our period seems to express itself more through the result of contrasts than through harmony in style.

Some statistics on Swedish graphic arts industries may prove of interest to the readers of *THE INLAND PRINTER*. Sweden now has 610 printing establishments, employing 9,300 workers; there are about 200 rotary presses, 1,500 cylinder presses, 1,700 jobbing presses, and approximately 700 hand presses. The domestic manufacture of printing supplies is at present as follows: type representing an annual value of 320,000 kronen; engravings and electrotypes at 5,092,000 kronen; 832 tons of printing ink at a value of 928,000 kronen; 222 tons of colors for book printing, lithography, and copper-plate printing, which amount to 1,040,000 kronen; 215,724 tons of paper for newspaper, representing a value of 48,651,000 kronen, and 29,494 tons of paper for book printing, at a value of 12,608,000 kronen.

Among printing machines imported to Sweden in 1928 were the following: 59.7 tons of typesetting machines costing 559,000 kronen, of which 41.8 tons came from the United States; 2.7 tons

mainly from Germany; 231.1 tons of printing machines and two-revolution presses amounting to 493,000 kronen, of which 84 tons were from the United States; 90.7 tons of lithographic presses with value of 330,400 kronen, of which 28.2 tons were from the United States; 88.2 tons of job presses, representing a value of 204,300 kronen, principally imported from Germany, and 3,341 tons

of paper for newspaper use, at a cost of 845,000 kronen, about equally divided between Esthonia and Finland.

Among the printed matter imported into Sweden are: 4 tons of commercial matter in the Swedish language, 13.9 tons in the English language, and 17.8 tons of advertising matter (pictures) which is produced by printing organizations in the United States.

Utility Suggestions From a Small-Town Printer

By FRED F. FLATT

I HAVE found that a publisher can improve the efficiency of his plant if he will make some of the things that he needs and cannot afford to buy. It is true that the prices of some of the tools he would like to have may seem prohibitive. Then there is a tendency to get so much machinery into the average office that one does not have enough work to keep it busy. If a man is at all handy with tools and has a mechanical eye, he can make some things that will suffice for the purpose and still do not require a large outlay as to cost.

I secured a marble slab which had been used with a soda fountain. It is larger than one page, and by building a frame for it and putting casters on the

equally well at the cutter when you are cutting up stock. This did not cost very much, yet it serves me just as well as if it had cost considerable.

Another problem is how to get rid of the ink on one's fingers when using ink in tubes. Sometimes the tubes tear and cause the ink to work out. I put tire tape around the tube and it worked like a charm. You can use adhesive tape purchased at the drugstore if you do not like the tire tape, which is more sticky than the adhesive tape.

I had just so much space to devote to cases for ad type, but I did not like the location on account of poor light. I hit upon the scheme of putting casters on the legs of the case rack, and now I can roll it out where I want it and thus get better light. I have also found that a rack above the makeup stones is a great convenience. Leads, slugs, etc., can be kept there, and it saves steps when making up, as they are easily reached, being just above where one is working.

For the benefit of those contemplating the purchase of a typesetting machine I offer the following for what it is worth: I would never buy another second-hand machine unless it had first been returned to the plant and there entirely rebuilt. I purchased a second-hand machine and have had lots of grief. I have never failed to get the issue out, but I have experienced lots of little things to bother with that always make it very unpleasant. Just recently the machine has worked more satisfactorily. Unless a man is a mechanic he will have to study his machine considerably to locate trouble, and sometimes it has been necessary to call in help. It is one thing to operate a machine and keep it going well in a small office, as compared to being able to call in a machinist if the distributor stops and let him fix it. The small-town printer can't have it so handy; he has to use his head and devise many things to help him through the emergencies that often arise.



Striking photography. Two of the sixteen hands, those of the estimator, "beating in contrapuntal chorus to achieve one grand chorus" in the plant of The Diamond Press, New York City. The hands of the art director, the compositor, the pressman, etc., are similarly depicted in the striking booklet in which this illustration appeared

of matrices for composing machines, representing a value of 112,400 kronen, 1.2 tons of which were imported from the United States; 460.6 tons of rotary presses, of a value of 1,141,000 kronen,

legs I can move this about easily. It comes into handy use near the linotype as a table for galleys of matter, and can be used near the job press to some advantage for holding stock; it also serves

THE PRESSROOM

By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of pressroom problems, in an endeavor to reduce the various processes to an exact science. For replies by mail enclose self-addressed stamped envelope

Bath-Salt Label

Enclosed is a rough sketch of a bath-salt label. What is best method of making these?

It should be attractive, so advise that you have an artist draw such a design for two or three colors. The plate may be printed on a paper of another color, by letterpress or offset as preferred, and the oval shape is obtained by die cutting. Women weigh things with their eyes, and an article to win a trial by the gentler sex must be good-looking.

Offset Trouble

Herewith are two samples of a four-page folder printed on a platen press. Pages 2 and 3 were printed first, followed by page 1 the next day. You will notice that the lines of page 2 are showing in the impression of the plate on page 1. We transferred the form to a job cylinder and did not have this blemish. Will you tell us the cause of this trouble?

Offset when printing the first side on the platen press. The job cylinder has better ink distribution and probably a sheet heater, which will account for the better result obtained. An experienced pressman can print the job on a platen press under its handicaps, but halftone printing on coated paper is more hazardous than on a cylinder press with superior distribution and a sheet heater and also a better delivery arrangement.

Chalk Overlay

I would like to get a book describing the chalk overlay.

"The Chalk Overlay" (A. M. Collins Manufacturing Company, 1518 Walnut Street, Philadelphia) is what you want.

Offset Marks

We are enclosing some sample sheets of a book just printed. We are sure that the blemishes are offset. The pressroom would place the blame on dirty rollers in the folding machine. Please let us know what you think about it.

The blemishes are offset marks, and not caused by dirty rollers in the folding machine. It is not necessarily a fault of the presswork either. It is most likely that the printed sheets were charged with static electricity. When piling and

moving the printed sheets offset resulted because the static caused the sheets to cling together so closely that the air required to dry the ink promptly was shut out. For printing forms with plates on a coated paper the presses should be equipped with electric neutralizers and sheet heaters, also extension delivery.

Printing on Cotton Caps

Is it possible to print successfully on cotton caps on a letterpress machine?

It is easiest done in the flat, before the caps are made up. For printing on the made-up caps, presses with special platens will be found best.

Smear and Offset Embossed Job

What is the cause of the blemishes on the enclosed printed and embossed letterhead?

Too much ink was used in the printing operation. A stiffer and more concentrated ink should have been used.

* * * A COPY IDEA * * *

Typographic Interpretation by May

Ideograph symbols: the first form for expressing thoughts in writing.

Type letters: symbols with which words are formed, used in expressing ideas today.

Symbolism: the modern method of interpreting, giving force and meaning to the idea.

Type design: that science which can impart manner and tone, life, character, and personality to your thoughts, no matter how skilfully worded they may be.

For typographical design is form, arrangement, layout, and color—ideographic symbolization, the interpretation and personalization of your idea, and therefore you, presented on the printed page.

Advertisement from the house-organ of the Herbert C. May Company, Houston, Texas

Packing for Platen Press

Where is the best place for chalk overlay in packing, and what is the proper packing for school-annual halftone pages on platen press? Thanks for your help on these points.

Two sheets of S. and S. C. and a sheet of oiled-manila tympan paper are secured underneath both bales. A sheet of pressboard or a sheet of bristol and a sheet of celluloid may be used in addition to the sheets of paper. The chalk overlay should be below the cardboard.

Time to Clean Up

How much time each week should be taken by a man to clean a cylinder press with automatic feeder? We have a compressed-air line of 120 pounds leading to the press, with a 30-foot hose to get all around the press.

The time required depends on local conditions which determine how much dirt accumulates, as, for instance, the air of the location in question, the sort of stock fed through the press, etc. It is common to allow an hour or two, generally at the week-end, for cleaning up.

Four Colors on a Two-Color Press

We frequently run four colors on a two-color press by using a fountain divided and then putting two colors in each fountain. Our problem is, how much space must we allow for the split colors, considering that the space allowed in the sheet frequently causes waste of paper? We are wondering if split fountains on heavy forms would cause more offset on the stock, due to the fact that the rollers do not get as much vibration as when only running one color on each side of the press. Will appreciate your help on this problem.

First, let's not forget that the distribution is none too good for heavy forms on either one-, two-color, or the ordinary perfecting press, which handles four colors at once as well as the two-color in numerous cases. It follows then that the stunt is a makeshift and not to be expected to yield the same satisfactory results as the standard practice. Your form will determine how much space must be allowed between colors. On a light type form not much lateral distribution of ink is required if the fountain is carefully set with the screws

and adjusted with the pawl and ratchet, and for such forms the lateral movement of the angle distributing rollers and the steel vibrator may be cut down considerably. But as the forms become heavier, passing from dots and lines to broad masses, more lateral distribution is required, and the lateral movement of the vibrators cannot be cut down to

Picking, and Broken Rule Joints

I have trouble with picking on halftones, and wherever two rules join at a corner or elsewhere the print is broken. Perhaps I am lacking on doping of inks.

Use a toned halftone ink for temperature of 72 to 75 degrees, and for a cool room add soft reducing halftone ink—nothing else. If you will examine the

skin tissue over the aloxite tympan, as this makes it easier to lift the printed sheet from the tympan. When adding the aloxite to the packing before backing up, the other packing on the cylinder or platen press should be reduced the thickness of the aloxite sheet. Those shops which have numerous jobs which require a perfected sheet with minimum elapsed time will find aloxite tympan the solution of the problem.

Perforating on Platen Press

What packing is proper when perforating but not printing on a platen press? In order to save the rollers I generally make a separate operation of perforating. I have been using pressboard, but it chews up after about a hundred impressions. Enclosed is a sample of the blade I am using.

When perforating without printing, a strip of brass or of tough ledger bristol may be used opposite the perforating rule. Your blade, being over type high, is not so well adapted for perforating while printing as the type-high perforating rule which also may be had from the typefoundry. When the type-high blade is used the type may be underlaid and made higher than the blade to protect the rollers. Use just barely enough impression on the blade to get a clean perforation for your job.

Texrope Drive

Troubles due to a slipping drive belt are overcome by using the Texrope drive, which is made by the Allis-Chalmers Manufacturing Company, located at Milwaukee, Wisconsin.

Inking and Ink Problems

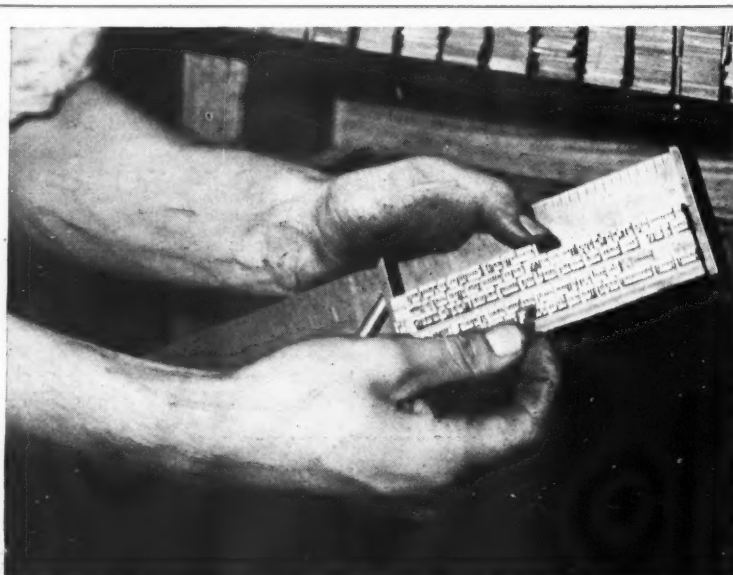
The vibrator and actuating parts on our old cylinder press are loose. Should this be corrected? The question is prompted by the accumulation of ink on the edges of the pages on the lock side of the bed. Of course part of this is due to improperly set rollers, too low because of their unevenly shrunk condition from age. How should gloss varnish be mixed with ink? We have thin gloss varnish.

While the vibrator and driving parts should be repaired, most of the trouble can be removed by installing new composition rollers. Gloss paste is a better addition to ink than thin gloss varnish, but both of these require good composition rollers for best results. Gloss inks are more satisfactory than is the addition of varnish to regular inks.

Alcohol-Anilin Inks

Some time ago reference was made to alcohol-anilin inks in glassine printing. We are extremely interested and would appreciate your advising us as to the name of the ink company making the experiment.

The Ault & Wiborg Company.



One of the striking illustrations which put over the story of fine-printing production in an unusually impressive and effective manner in the forceful advertising booklet which was recently issued by The Diamond Press of New York City

any extent without considerable likelihood of streaky inking and offset.

Solids on an Embossed Cover

In printing the enclosed type of embossed paper cover we had considerable trouble getting proper distribution of ink on the solid plate. How is this sort of job best handled?

The ink is okay, but you need more impression on the solid plates in ironing out this very uneven (almost corrugated) embossed paper. After building up a strong impression on the solid, reinforce it with a cut-out. Use a sheet of celluloid beneath the drawsheet.

Plunger Punches

How can I stop the plunger from punching through the paper on numbering jobs?

By building up the impression on the other units of the form and reducing the impression as much as possible on the plunger. As it is over type high, of necessity, the plunger will always show more impression than the rest of the form. By keeping the machine well oiled and not too tightly locked in the form the necessary impression on the plunger can be kept at the minimum.

impression of the two meeting rules you will find almost invariably that one prints clearly and sharply on the end, while the other prints broken. An underlay under the end of the rule, cut from French folio, will cause it to print and give the appearance of a good joint.

Non-Offset Drawsheet and Tympan

When Aloxit Brand tympan paper was introduced to the printing industry by the Carborundum Company for use on rotary presses it received a very cordial reception as an economical production booster. Tests show it is equally valuable on cylinder and platen presses. Sheets may be backed up just as soon as enough time has elapsed for the ink on the first side to set sufficiently to allow the sheets to be handled for jogging. With the proper ink for the paper the sheets may be backed up without smearing or offset almost immediately after printing the first side, depending on the absorptive quality of the paper being used. On hand-fed platen presses it is advisable to place a sheet of onion-

Heating the Plant

What is a satisfactory and economical heating system for a small plant? The building is 25 by 60 feet, with a twelve-foot ceiling. The office occupies the front twelve feet of the building. We also want a remedy for static.

A small plant such as this, all on one floor, is economically heated with three air-circulating stoves, each in appearance resembling a large victrola cabinet. In very cold weather it will be necessary to keep the fire going at night. Portable humidifiers will reduce the static so that it will not be bothersome.

Small Cracks in Rollers

The rollers on our new job cylinder press are becoming covered with a multitude of very small cracks. Is this a fault peculiar to this press or is there some other reason?

Users have not found any such fault peculiar to this press. It may be that the press or rather the rollers of this press

are exposed to more heat than are other rollers, or inks with too much acid in their makeup are perhaps being used, or the rollers are set too much on the flat rather than to touch.

Cellophane

What press is most practical for printing cellophane in rolls for wrappers for candy, etc.?

This work is done on rotary letterpress machines from curved typographic metal plates, on rotary job rotogravure presses from curved copper plates, and on special rotary presses from rubber plates and using alcohol inks. The concerns advertising rotary presses in THE INLAND PRINTER can furnish you with detailed information. Harris-Seybold-Potter Company, Cleveland, sells a job rotogravure press, and complete details of the alcohol-ink method may be obtained from the Ault & Wiborg Company, located at Cincinnati.

Ink for Rag-Content Bond

We are enclosing three sheets printed one after another. No. 1 is a sulphite and No. 2 and No. 3 are rag-content bonds. Why does the same ink have a different appearance on the three different brands of bond paper?

A job ink and even a halftone ink will cover nicely on sulphite bonds, but as the rag content increases the viscosity of the ink must be increased. Rag-content bonds also require a stronger impression than do sulphite bonds. Every shop should carry a stiff bond ink for use on rag-content bonds. Job ink answers for everything else except coated paper, when halftone ink alone is best.

Gripper Margin Changes on Backup

I am enclosing a sheet of post-card stock, being printed on the cylinder press, which is giving trouble we cannot account for. When the first side was started at 3 p. m. several sheets put through twice showed register dead on. When starting to back up at 7 p. m. the gripper margin showed an increase in width of two leads. When we put several sheets through twice the register was okay. The press is not securely bolted down, the bolt holes having worn larger, and even at a thousand impressions an hour moves forward a quarter-inch. However, I can't see how this would cause a difference on the second side in the gripper margin. What do you think?

A shrinkage in the form of two leads in four hours not being probable, it is likely that the cause of the trouble is in the feeding apparatus. Some parts may have worked loose or be out of time. Before looking farther, notice whether the guards on the face of the front feed guides are set low enough to hold the edge of the cards close to the feed-guide tongues. Ordinarily when printing cardboard it is the practice to feed the curled edge down on the first side and up on the second side. If the guard on the face of the guide is not set low enough to reduce the arc of the upward curl of the cardboard a wider gripper margin is the natural result. This is the most likely cause of your trouble. When a problem like this arises turn the press over slowly while sheets are fed and watch the feeding mechanism very closely. You should arrange to have the press securely bolted down as soon as possible.

Luminous Poster Ink

In the January number, in the Trade Notes department, mention is made of luminous poster inks. I should like to know the name and address of the manufacturer.

Robert Howarth, Robertson & Company, 89 Gunson Street, Oldham Road, Manchester, England. Any inkmaker can make such an ink containing phosphorus on special order. It is not new.



"In the Days That Wuz"—The Society Editor Fails to Perturb the Force

Cartoon by John T. Nolf, printer-artist

THE OPEN FORUM

This department is devoted to a frank and free discussion of any topic of interest to the printing industry. Nothing is barred except personalities and sophistries. Obviously the editor will not shoulder the responsibility for any views advanced

G. P. O. Discards Old Faces as Space Is Needed

ST. LOUIS

To the Editor:

It is reported that the superintendent of the Government Printing Office at Washington recently cleared out a lot of fonts of type—the great majority of the styles on hand—considering what remained to be sufficient for the purposes of the office. It would be interesting as well as profitable to have him furnish a list of the titles of the discarded faces and of those he believed it well to retain. Could you ask him to do this as a matter of providing interesting information for readers?

N. J. WERNER

To the Editor:

WASHINGTON, D. C.

This will acknowledge receipt of your letter requesting that you be furnished with a list of the obsolete type faces that have been discarded by this office

tion, foundry type has been little used by this office in recent years. It seems rather belated to have such a house-cleaning at this time, but I felt it was better late than never.

Probably present-day printers would hardly recognize the names of some of the old faces that we have eliminated from our immense stock of types, such as Facade, Howland, Miehle Extra Condensed, Lining Quentell, Agricultural Gothic, Philadelphia Lining Gothic, Augustan Text, Spencerian Script, Post Old Style, Card Mercantile, etc. Among the book types that we have discarded are the Old Caslon, for which the English Caslon has been substituted, and the Ronaldson series. We have retained, among other series, Caslon, Cheltenham, Kennerley, Bodoni, Century, Bookman, and Goudy Light Old Style.

It seems inadvisable to reveal all of the discarded faces, inasmuch as I know

For a "Revolution of Letters" in America

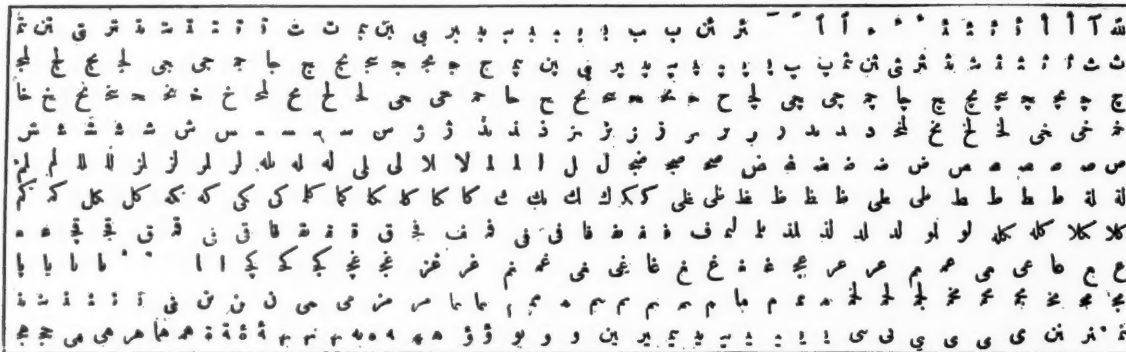
SMYRNA, TURKEY

To the Editor:

It is time that we in America had our own "Revolution of Letters." For about a year and a half now Turkey has made successful use of her "New Turkish"—a scientific phonetic adaptation of the Latin alphabet. Yugoslavia has recently adopted a similar system, and now Russia is Latinizing her alphabet.

Because of the revolutionary changes involved in recasting a language into a new system of letters, these countries have been able to surpass us in the scientific use of our own alphabet. Turkish words are spelled now exactly as they are pronounced. When they take over a French word such as "Chemin du fer," for instance, it becomes "Şemandıfer."

One finds it difficult to discover either science or sense in our English spelling.



a b c ç d e f g ğ h i j k l m n o ö p r s ş t u ü v y z

The striking contrast between the hundreds of Arabic characters in the Turkish language and the simple Roman alphabet which is now replacing it at the order of Mustapha Kemal, the president of the new Turkish republic. An American traveler stated that alphabetical charts were posted everywhere to help the Turks learn the new alphabet (Cuts by courtesy of *The Rotarian*)

and the faces that have been retained in the completed series.

Nearly all of the discarded faces were of foundry type that had been accumulating in this office for the last half-century. Of course, with the almost complete elimination of hand composi-

tion, there is a wide difference of opinion on the subject and we do not want to injure the feelings of any of the typefounders or type designers.

GEORGE H. CARTER,
Public Printer,
Government Printing Office

When we write "c" in a word, we mean it to be pronounced either as "s" or "k"—for "c" has no sound of its own. The same is true of "q" and "x." "Q" is never used alone, but is always coupled with "u," and then this is given the "kw" pronunciation. "X" is generally

pronounced like "ks." Recognizing all these idiosyncrasies, the Turks dropped "q," "x," and "w" from their alphabet and salvaged "c" by arbitrarily giving it a sound of its own corresponding to our hard "j" as in "joke."

Not only do we have letters with no corresponding sound, but we also have sounds for which we have no single symbol. For one such sound the Turks have created an "ş" cedilla. Webster shows eleven ways in which we denote this

a fever in the world. Why should it not spread to America?

PERRY D. AVERY

Instructor of English and Printing, International College (American).

An Idea for the Operator

BROOKINGS, SOUTH DAKOTA

To the Editor:

Sorts on the linotype. How elusive they are! How they do get misplaced! How shall we keep track of them?

that appears on page 65 of the April issue, in Mr. Donald A. Hampson's excellent and informative article on humidity? If he were still with us I am sure he would have corrected it.

One line reads, "75 degrees Fahrenheit: 15 per cent relative humidity." And there follows: "This fairly wide range will maintain paper in a commercially stable condition, and is of equal comfort to men." Fifteen per cent humidity is always *uncomfortable*, and

Tray No. 2 6-Pt. Braces and Special Characters

///-4	---4	{ { { { -4	} } } } -4	}}}}-4
\\-4	---4	{ { { { -4	---2	} } } } -4
///-4	---8	{ { { { -4	} } } } -2	} } } } -4
---4	---4	---4	###-4	---2
bbb-5	AAA-4	---4	---4	---4

Reproduction of a sorts chart developed by E. B. Harding. Its use eliminates the time-wasting, eye-straining method of reading index sides of mats for the proper sorts. The number at right of each group indicates the number of sorts of each character on hand

same sound in English. They are given as follows: "sh" as in *ship*; "ch" as in *machine*; "ce" as in *ocean*; "ci" as in *social*; "sci" as in *conscious*; "s" as in *sure*; "se" as in *nauseous*; "si" as in *pension*; "ss" as in *issue*; "ti" as in *nation*; and I think that we could add the word "bosch" to the list with its "sch," making an even dozen. Our cumbersome spelling is a tremendous economic waste. When one considers the daily volume of printed matter in America, the loss to printers alone in time, ink, paper, and trouble looms as a truly vast item.

The incidental gains accruing from a spelling reform would be considerable in other fields as well. What a wealth of time and energy would be released in the public schools, for instance, by the introduction of an easily taught and easily learned system of phonetic spelling! Thorndyke, Jones, Tidyman, and others have done much to make the teaching of spelling scientific, but they have not got at the heart of the matter by the elimination of their "One Hundred Demons." Provide a system in which the words are spelled as they are pronounced and there are no "demons" to frighten and handicap schoolchildren.

THE INLAND PRINTER is in a unique position to crystallize opinion among printers as to the need of a spelling reform in our nation. It seems to me that here also is a worth-while topic for consideration at the printers' conventions. After all, it should be the printers who lead in such a reform, for they are the ones who probably will benefit if such a spelling reform takes place.

What Mustafa Kemal Pasha called the "Revolution of Letters" is becoming

Do it this way: Arrange them uniformly in all the trays. Suppose there are five spaces horizontally and five rows of spaces vertically. Set the assembler for a measure that will accommodate the five horizontal groups of sorts. Lift them from the sorts tray to the assembling elevator in horizontal rows starting at the left of the tray. Cast a line for each horizontal row, putting after each group of sorts an em dash and the number of sorts on hand. This will give a double check.

Take a proof of the slugs on a card, and fasten it in the top of the sorts tray under a strip of celluloid. Now, when you want a sort mat, don't squint over the blurred index sides of all the mats in the tray; simply locate the sorts character in your chart above. These charts can be numbered and glued to the door of the sorts cabinet. With this arrangement the proper place for any sort in the shop can be located by a glance at the door of the cabinet. Moreover, in case a sorts tray is pied, any workman or apprentice can easily put each mat back in its proper place by referring to the chart.

E. B. HARDING

Superintendent of Printing Instruction, South Dakota State College.

A Correction in Regard to Humidity Figures

NEW YORK CITY

To the Editor:

Since your publication is generally regarded as being an authority than which there is none higher in matters pertaining to the graphic arts, may I be permitted to make a correction of a figure

if that exists in a pressroom with 75 degrees Fahrenheit there is going to be a lot of drying-out and shrinkage of paper. But undoubtedly Mr. Hampson meant to say or imply something different, and as he has passed away we cannot know just what it was. But as the article is valuable for reference, and you might include it in a book later, this inaccuracy should not be allowed to travel any further. Eliminating the line leaves a correct impression.

CHARLES H. COCHRANE.

The Era or Pastel Type Face

ST. LOUIS

To the Editor:

Edward J. Hecker's letter in THE INLAND PRINTER for April regarding this face interested me. For his information I will state that the face was designed by Gustav Schroeder about 1890. Mr. Schroeder, who for a number of years was engraver for the old Central Type Foundry of St. Louis, and I joined forces in 1890 and cut new faces by means of machinery, being pioneers at this method of cutting.

We cut the Era for Barnhart Brothers & Spindler, and I was pleased when told by one of its officials some twenty-five years later that it was one of the best sellers the company ever had. Mr. Hecker is perhaps not a movie fan, else he would have noticed that for many years this face has had and still has predominant use for the printing of film titles and information, perhaps because of its great readability and stylishness. Mr. Hecker will not go amiss if he puts his fonts of it into use again. It has many features of attractiveness, and the

small letters are not dwarfed in proportion to the caps, which is the great fault of the modernistic faces. I will admit that cutting away the lengthened stems on F, H, K, and R was an improvement.

I am not a worshiper of exaggerated ascenders and descenders; they are an abomination to me. They do not add a particle to the beauty and utility of any type face. The small or lower-case letters have rights which should be respected. In my scientific study of letter forms I have come to a realization of the fact that the proper proportion of the small m to the cap H is as 17 to 24, which corresponds with the hypotenuse oblong proportion as applied to paper and book sizes, that is, as 1 to the square root of 2, or 1:1.414. See my article on this subject in the May, 1928, INLAND PRINTER. Messrs. Goudy, Barth, Bernhard, and Dwiggins will please give it special attention. N. J. WERNER.

As to Modernistic Painting

CHICAGO

To the Editor:

Since Dickinson received nation-wide publicity through having his prizewinning work "The Fossil Hunters" hung upside down, we can well expect to see the numerous modernistic enigmas hung every way but the right way, and we can only hope that this will include hanging some of them face to the wall. Upon second thought this would probably be the right way for most of them to hang, providing we do not think that after all hanging would be too good for them, and would prefer instead to see them burned at the stake.

One reason for taking liberties with the hanging of paintings may be that juries believe that too many reclining nudes, just to mention one of the favorite subjects, are apt to become monotonous, and therefore have some of them placed in an upright position in order to give variety and save wall space.

Did it ever occur to you that the kind of nudes the modernist paints must recline? Standing would be too great an exertion, since the models who pose for these radicals are either the asthenic females with purple shadows under their red-rimmed eyes and the hectic flush on their cheeks, or the more common type of the hulk, lump, and mass variety: ponderous bleached blondes or sluggish, gross Ethiopians who take to cushions and couches like ducks to water. The public is obliged to stand for them, so why not let the poor things recline?

Still-life is another favorite motif with this class of painters, and the reason, I

believe, that one sees so few paintings of dead fish, lobsters, melons, etc., that in any way resemble these commodities is that the half-starved, wild-eyed paint-slinger devours his still-life before it is fairly roughed in. He then paints his picture from memory, which is somewhat impaired through a bad attack of indigestion, the inevitable result of indulging in a potpourri made up of the heterogeneous mess that he usually puts into one of his pot-boilers.

The table upon which his decomposed still-life reposes is never by any chance on a horizontal surface. It invariably slants at an angle of 45 degrees, like the deck of a ship in a high sea.

The Business Review for May

AGAIN business was given a severe shock and confidence shaken by a sharp break in the stock market during the early days of May. The already weakened condition of the market, aggravated no doubt by diminished earnings and slashes in dividend rates for the first quarter, was seemingly the cause for such a great volume of shares being thrown on the exchange as to bring about the worst decline since the "toboggan ride" of last October. None but a bold prognosticator would venture a prophecy in such matters, but it was whispered that a "blizzard" had been looked for during March, and that occasional "snow flurries" would not be surprising as late as July or August. Truly, the market has received some severe shocks, and, like the invalid struggling to recuperate, may experience an occasional sinking spell.

The United States is not alone, however, in this business depression. Undoubtedly the world-wide economic depression has been one of the principal reasons why business in this country has not staged a more speedy recovery. China is almost in a state of anarchy and the British Empire is bespattered with "India ink," while Japan has long been in the clutches of an economic crisis. Commodity prices have fallen in other countries even more drastically than in our own, and unemployment has been far more severe. These factors have seriously curtailed their purchasing power, which in turn has had an adverse influence on our foreign trade.

The general business situation, therefore, is still very irregular. Production and earnings are well below the corresponding period of 1929, which, it must be remembered, was a record period.

Now hanging pictures of this type on the proper slant to bring the top of the table on an even keel would at least correct the liberties taken with the laws of gravitation by the painter.

The hanging committees of our exhibitions may not have the power that was accorded the "Vigilantes Committee" of the pioneer days of California, which, in short, would result in the hanging of the painters. However, they can do the next best thing and hang the pictures in such a way that the general public will be less mystified than it is at present. This will not be an enviable job, in fact it promises to be about the toughest one that could be assigned. CARL S. JUNGE.

Operations in the steel industry have been reasonably well maintained by a diversified demand from the pipeline, automotive, construction, and the farm-implement industries. The pig-iron shipments early in April showed an increase of about 12 per cent over the comparable period in March. The market for railroad equipment, however, was less active during April, but good prospects are seen for steel for shipbuilding.

Building contracts awarded in March increased more than is usual for that month, while recent reports show that permits issued in 584 cities and towns throughout the country during April totaled \$210,411,881. This is a gain of 12 per cent over the figures for March, but a 61 per cent decline from those of April, 1929. There appears to be much construction work in prospect.

The automotive industry, while still considerably below the production records of a year ago, is showing slow but steady progress. Output is being maintained in fine adjustment to demand. April production was estimated at 460,343 units, against 633,811 for April of last year, a decrease of 203,468 units.

The production-to-meet-demand policy, that is being practiced more or less throughout all industry, has naturally had a depressing effect on freight-car loadings, one close-registering business barometer. Car loadings have been averaging some 85,000 a week below the weekly figures for 1929.

Indications point to the fact that we have passed through the worst of the storm, and yet it will probably not be all smooth sailing ahead. It behooves every wise business man to rub a little dirt on his hands, hitch up his breeches, and grip his bat for the next swing.

This Paper Publishes No Scandal and Still Increases Its Circulation and Revenue

By BENJAMIN J. KIMBER

A NEWSPAPER which publishes no sorrow or scandal yet returns dividends each week is seemingly a contradiction. Newspaper history and ethics say it cannot be done, yet that is what the Grants Pass (Ore.) *Bulletin* is doing. Sixteen months ago I purchased the *Bulletin* just as it was about to go into its second bankruptcy in five years. The paper was first published as the spokesman for the Klan, and succeeded in creating a community full of enemies before it descended into its first bankruptcy. It was taken over by two men who published it under a new name for a year or so and then found it again on the decline toward the same court.

I was a minister, and I resigned from my pulpit to buy the *Bulletin*. Newspaper work was not new to me, however, for I have worked on three large dailies. This was my first step back into the ink room for ten years, and my first venture in ownership.

When I investigated the opportunity almost every business man in the city advised against the purchase of the *Bulletin*. It was considered a liability to the community, and better dead. But we bought it in spite of its reputation.

In the first issue—October 1, 1928—We published our “queer” statement of policy in twelve-point type down the middle of the front page of the paper. We placed a copy of this issue in every home in the city, and then went out to build a business on the new policy. The most important parts of this policy were set forth as follows:

“We hope to build rather than to destroy; we will spend our energies in encouraging all good things, and will waste but little space in discouraging insinuations.” This was in direct opposition to the former policy.

“We feel that every home within the Grants Pass radius should be a subscriber to the *Daily Courier* and the weekly *Bulletin*, for each has a distinctive service to render.” This was something new in the competitive attitude.

“All advertising is news and all news is advertising. We propose to distribute both to and for the people of this district, and to dispense the merchants’ in-

The publisher says, “The public demands scandal in its news menu.” But has he ever served his readers any other variety of mental food? Mr. Kimber is making money with a weekly which deliberately ignores sorrow and scandal. This article, an address which was delivered before the twelfth annual Oregon Press Conference, is worth careful study on the part of the alert publisher

formation to the customer in a new way. All advertising matter will be placed beside local news.” The merchants appreciated this, but did not say so at first.

The most startling part of the editorial became a headline for the front page. It read, “We print no sorrow and very little poetry, and give you all the local news each week.”

The fact that the *Bulletin* is paying a profit each week is not alone due to this policy but to the correlated fact that if you refuse to print the bad, the scandalous, the sorrowful, you must print the opposite—the good, the glad, and the humorous. This policy pays in dollars, and has brought in many an ad, scores of pleasing letters, and hundreds of subscribers. It has been the topic of sermons, and has been discussed in civic,

lodge, and social gatherings, and that is good advertising. It is always good advertising when people like you and say kind things about you.

We did not adopt this policy because of its advertising quality, but because we believed in it and were willing to stake our little fortune on it. And it is more fun to publish good things.

Before this policy was adopted by the *Bulletin* it printed eight pages, two of which were boiler plate, the remaining carrying an average of about 350 inches an issue, a small amount of news, and considerable filler.

The first fifty-two issues following the adoption of this policy we printed an average of ten and a quarter pages, with an average of 54 per cent advertising, all the rest being local news. Not a single issue has contained less than 50 per cent advertising. This ought to be proof that it pays to publish the best news.

We have had no subscription campaign, and yet the circulation has almost doubled. During the county fair last year we did publish for four days a daily paper printed in two colors, and offered the paper for a dollar a year. We received more than two hundred new subscriptions in those four days. We also made money on each issue, and got \$0.40 an inch for the red ads.

But this policy alone has not given us all of our little success and enabled us to transform a liability into an asset for the community, as a merchant credited us with doing. When we entered the shop to print that first issue the first thing we did was to start a fire—with the rule-book. We have deliberately disregarded the so-called rules of journalism.

One question which controls the mechanical arrangement of the *Bulletin* is, Will it appeal to the eye? An ironclad rule of this paper is that all advertising must touch the local reading matter, the only exception being legal and directory ads. We do not use the pyramid style because our advertising and news departments are not in controversy. The front page is the first consideration (we are handicapped by lack of types); the advertisers’ location is the second, and the third is that all news must be local or have a local interest. In other words, we



Beauty

is a priceless attribute. No matter whether nature bestows it, or man creates it, all eyes turn in its direction. Beauty in typography turns the eyes of readers to your printed message.

THE TYPOGRAPHIC SERVICE COMPANY, Inc.
SEVENTY-FIVE NORTH
NEW JERSEY



Effectiveness in small space. A newspaper advertisement of one of America's outstanding typographers situated at Indianapolis

believe we are pleasing both advertiser and subscriber at the expense only of the pyramid system of display.

We believe in special pages—as many of them as we can make. We have specially built pages for Editorial, Farm, Kitchen Cabinet, Social, and Legal, each with large central headings, the reading matter being in the center of the page with advertising all around it.

It is our policy to place advertising upon the page where it will probably be read because of the adjoining material on the page. Merchants regularly designate special pages for their ads. Some of our page locations are contracted to the advertisers for indefinite periods. I worked four months on one advertiser and finally sold him four consecutive

issues by promising him a certain location on the editorial page. He has never missed an issue since, and usually gets in early copy for that spot. We have two full pages of advertising matter sold each week on this location basis, so that we know we will always have at least twelve columns of space sold. The merchant appreciates position.

We sign no definite contracts. Every merchant pays the same and also has the privilege of stopping at any moment, the only binding rule being that if he stops he loses his location.

Several things have gone into the subscribers' desire for the *Bulletin*. The fact that it contains no scandal or sorrow is perhaps the first. The second, possibly, is that it contains only local news and

an abundance of it, and the third is that its editorial page is easily read, and, judging by comments received, full of short, pointed local-interest articles that are constructive in tone.

When we moved our plant from its old, dilapidated shop to a modern one next to the post office we painted a sign on the window which had been suggested by several comments the local folk had made, and which, we believe, is typical of the attempt made by the *Bulletin* to establish a "different" reputation. That sign reads, "Grants Pass Bulletin: The Newspaper With a Personality."

Effective Collection Letters

By WALTER ENGARD

Getting the customers to pay their accounts is not always an easy task, but often some little out-of-the-ordinary method will do the trick. Here is a letter I have found to be particularly effective in extracting checks without giving pain. I have used this letter time after time, and it serves most satisfactorily:

Dear Sir:

Here is a pin. Yep, it looks quite like any ordinary pin, doesn't it? But this pin isn't any ordinary pin of the "garden" variety. Not by a long shot—it's a magic pin, *and how!*

This particular pin will relieve you of a lot of bother and me of a lot of worry if used according to directions. It will square you with me, and help me to square myself with the other fellow. It's magic all right, so don't misplace it or lose it. Better play safe and use it immediately, for it is the pin you will need to attach your check to the enclosed statement in payment of your account with me, which is considerably past due.

Please hurry, as I want to use it upon several other fellows. Thanks for the favor.

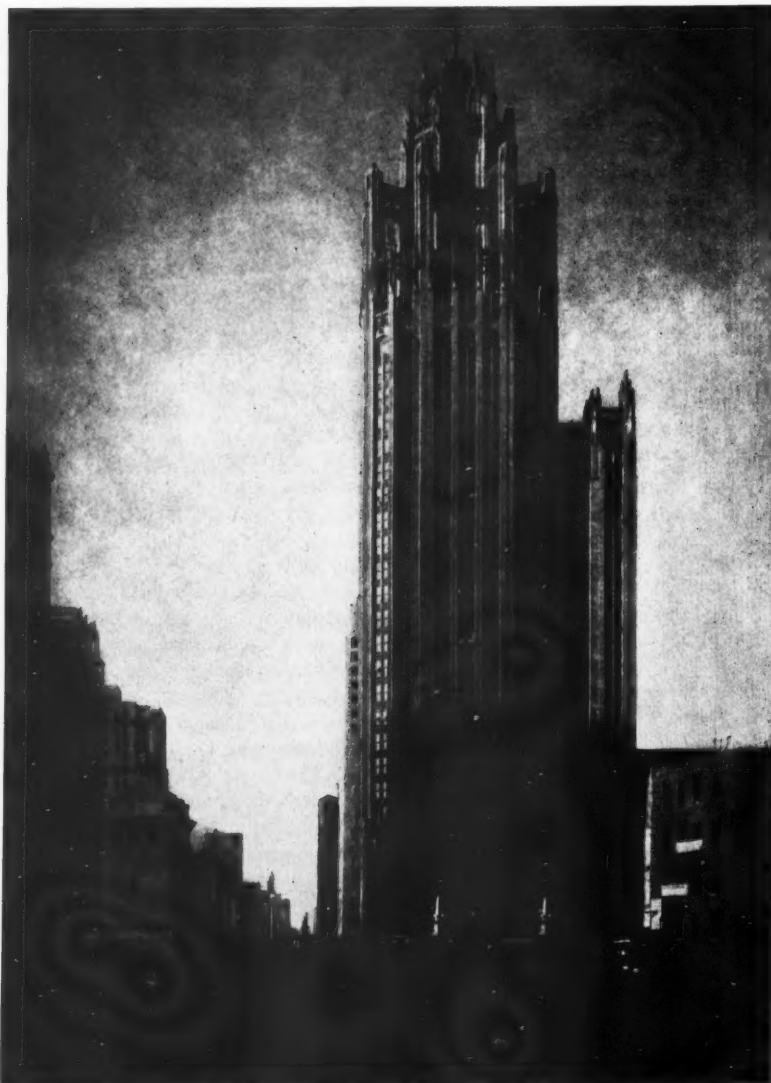
Yours expectantly,

Quite often some little good-natured squib will do the work—not only bringing in the money, but creating favorable comment. The following note was set with a heavy black border, printed upon a small piece of quality paper, and enclosed with a statement of the customer's overdue account:

Right down at Washington one may see the signatures of the signers of that historic document, the Declaration of Independence, and it gives one a real thrill to see the actual signatures of these very eminent gentlemen. But I am here to tell you that they don't look half so good to me as your signature on the dotted line on a check. Not by a jugful!

Another little aid I have found particularly effective in collecting the delinquent accounts is a small sticker upon which the following words are printed:

Your request for credit has been graciously granted, but our request for payment absolutely neglected. May we ask you why?



Tribune Tower, home of the *Chicago Tribune*, has been photographed from every angle and direction, but this view looking north on Michigan Boulevard is particularly impressive. It was used for an effective page advertisement the text of which occupied a relatively small panel near the upper left-hand corner of the illustration

PHOTOENGRAVING

By STEPHEN HENRY HORGAN

Queries regarding process engraving, also suggestions and experiences of engravers and printers, are requested for this department. Replies cannot be made by mail

Color-Portrait Printing at Its Best

I am a printer with photography as my hobby. Am much interested in everything connected with color photography because we are printing more and more color plates. I am to talk before our club of amateur photographers and ask where can I secure the best printed portraits in colors to use as exhibits. —"Printer, Photographer."

These may be found in the pages of THE INLAND PRINTER. Get from the library the bound issues for November and December, 1913. In the first you will find a laughing girl in three-color rotogravure by the Van Dyck Gravure Company, and in the second is a girl drummer printed from three-color relief plates engraved by the Walker Engraving Company. In both cases these are instantaneous photographs in color made by the Polychrome Company. These were made seventeen years ago, and nothing better in that line has been done before then or since. Descriptions of the methods used are printed with the pictures. Which goes to prove that we progress at times and then fall back.

What Is New About "Sadag"?

With a great deal of interest I have recently followed your articles on the sadag process, which was supposed to have been developed in Switzerland and recently introduced into this country. If there is anything new in this process, I suggest you tell your readers what it is, or at least state what merit it has that justifies such heralding as it has recently had. —Leland L. Chapman, Washington, D. C.

The present writer was the first one to call attention to rotogravure in colors in THE INLAND PRINTER (December, 1908), and the story of its inventor, Karl Klietsch, and developments since, have also been recorded here. When sadag came along we saw that the register problem, which was baffling others, was solved, and we welcomed inserts to show what they were doing, as is done with all the new and practical printing methods. The writer has seen the process in operation and the tandem press turning out automatically the 36 by 50 sheets at the rate of 2,200 an hour of the highest quality dried and delivered

as finished prints. These prints can contain as many repeats in colors as the sheet will hold, in perfect register. After fifty-six years of intimate endeavor to connect photography with the printing press the writer saw in sadag the bringing together by M. Thevoz, a master of color-process work, of the best of what was previously known combined with many new and essential improvements along with a new press, all of which have made sadag the great success it is, with establishments in Paris and Belgrade crowded to capacity. The details of the process would fill a good-sized volume, and these would be valueless without skilled artists with intensive training to carry on the work. After all, it is not the process, or the press, that matters so much as it is the skilled artists that handle them so remarkably.

Supersensitive Plates for Use in Photography

Armond Console, a newspaper photographer, is showing, in London newspapers, snapshots of stage scenes taken from the dress circle of theaters during the performance and without any extra stage lighting. Individual portraits of celebrities at public dinners are now taken by the "Candid Camera." These extra-sensitive plates add to the photo-engraver's copy, for without him and the printer's ink they would have very little value in themselves.

Photogravure With 175 Screen

A sample of Beck gravure comes from Philadelphia. It is a photogravure with 175 screen etched on a flat plate and bent around a cylinder of a sheet-fed press. The ink used gives a rich velvety black on a rough-surfaced paper, a combination which will be welcomed by all advertisers seeking strong, rich effects. Rotogravure, or etching on copper cylinders for printing on a web, has become highly profitable, while photogravure on flat plates is only beginning to find good business in small editions.

Halftones Removed From the Commonplace

From many sources come complaints that printers and photoengravers are not taking advantage of the many ways at their command by which they can vary and improve the appearance of halftones. The printer, engraver's salesman, and order clerk usually think of a halftone as square, the only question being, Shall it be with or without the line? To the credit of advertising agencies be it said that they are responsible for many of the new effects that relieve the monotony of halftones. This department has advocated duographs which require two printings, though much can be done with halftones for single printing in the finish alone. The writer prefers for a change a halftone with rounded corners, though much less rounded than in playing cards. They print easier, for the sharp corners of a halftone show the impression first. Then, how many portraits of women and children lend themselves better to an ellipse or circle! The machine for so trimming them and for engraving a line around them is at the engraver's service. The line border a sixteenth or an eighth of an inch away from the halftone is frequently an improvement. Then there is the tint border with the same screen as the halftone. A simple way of getting this effect is to lay a gray mat over the halftone, as is done when framing, and photograph the mat and picture together. All of these may cost a trifle more, but they supply the demanded variety and if properly chosen will improve the appearance of otherwise commonplace halftones.

Etched Underlays for Halftones

James T. Jackson, Vancouver, British Columbia, wants to know if there are any patents on the etching of underlay on the backs of halftones.

There were many patents on etching the underlay on backs of metal plates. The Devinne-Bierstadt underlay was etched on a thin sheet of zinc which was

introduced between the halftone and its base. The Cheffins underlay was made by pulling an impression of the halftone and pasting this on the back of the etching. The back was then routed away at varying depths. All of these contemplated heating the halftone, covering it with soft blotter, and submitting it to pressure which lowered the highlights. All of these patents have expired, and therefore any of these ideas may be utilized without fear of infringing.

American Engraving Greatly Indebted to Europe

Martin Diem, reproduction technician, Vienna, wants to know all the reasons why American photoengraving is superior. He writes: "My interest in the engraving technic is very high. I notice American magazines which are extremely well illustrated with a technic that is not found by us."

Here are a few reasons not found in books: After the middle of the last century, Europeans with ambition, industry, genius, and character immigrated to America, the land of opportunity. They took advantage of these opportunities, and gave their children education and the ambition to forge ahead. Photoengraving was a new trade; they went into it and were soon in cut-throat competition with each other, the users of their product becoming rich through them. The workmen organized to get a living wage and better working conditions; this taught their employers that they too must associate to obtain proper pay for their enterprise. The organization aided the workmen to secure just rewards for their skill; the employers' association taught costs and the reasons for business failures, and brought respect to the struggling industry, while the inventive genius of Royle, Levy, Ben Day, Huebner, and the hundreds of others assisted the new art with their inventions. That European brains contributed to all this could be shown, for example, by the fact that the photoengravers' union became a model through the safe guidance of a Luxemburg boy, while the guide of the employers was a young German. The roster of the photoengravers' association and the photoengravers' union includes names from all European countries, so that we are cousins with Europe. If our work is better, organization has brought about better pay and living conditions, and thus attracted the highest-skilled artists of all lands. Europe has the skilled workmen, but poor pay gives them little incentive to do their best work.

Commends Stand of I. P. Editor for Sane Typography

Dear Mr. Frazier:

You are perhaps the earliest if not the only "voice crying in a typographic wilderness," if I may be allowed the inapposite metaphor. Every lover of good printing owes you a vote of thanks for the sane stand you have taken on this subject of the eccentric versus the sensible in typography. You had the courage of your convictions, and early staked your reputation as one of the world's foremost authorities on matters typographic upon the correctness of your position. Your judgment has been or is being vindicated. A lessened monetary return from costly space will eventually bring advertisers to realize that the chief purpose of type is to be read—and read with the least visual and mental effort. If advertisements were intended to be only looked at and enjoyed for their cleverness, their novelty, or even for their beauty of tone and balance—to create an impression on the beholder, as are some modern creations of art—readableness would become of secondary consideration. However, such, I take it, is not the prime purpose of advertising.

Robert A. Williams,
Evansville, Indiana.

Duographs, Good and Bad

This department has for years reproached photoengravers for neglecting one of the best methods they have at hand for improving results, particularly when their customers want something better than the ordinary halftone. The duograph adds a depth and very artistic quality to halftones that cannot be had in a single printing. Duograph, you recall, is the making of two negatives at different screen angles from the same copy. The regular halftone negative is made with higher lights than are usual, while the second halftone negative is made with the screen at a 60-degree angle to give a flat result. The halftone from the first negative is printed in a warm-toned ink, if a portrait, and the second in a very light tint of the same ink. Printers usually ruin the duograph by making this tint too strong. Henry Marwicke, president of the Pontiac Engraving Company, of Chicago, sends a

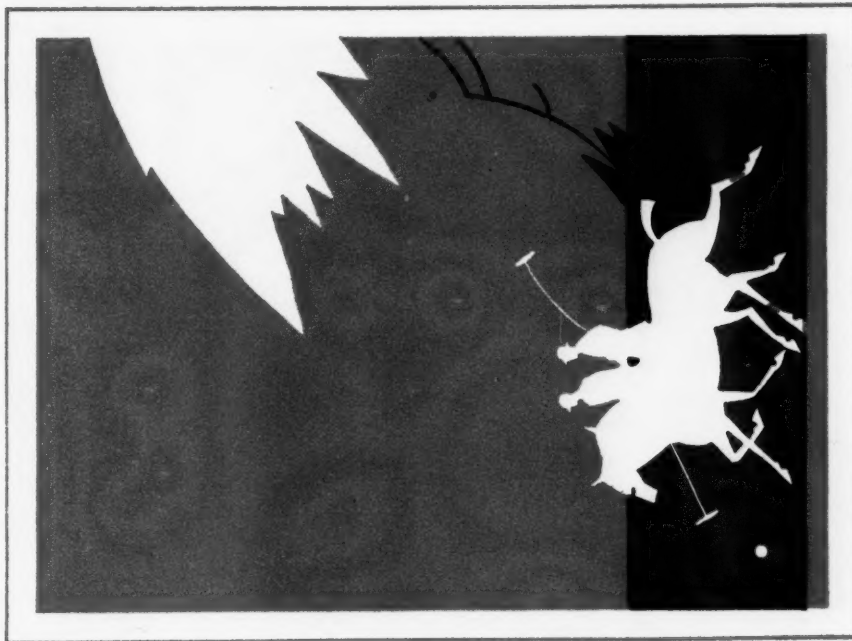
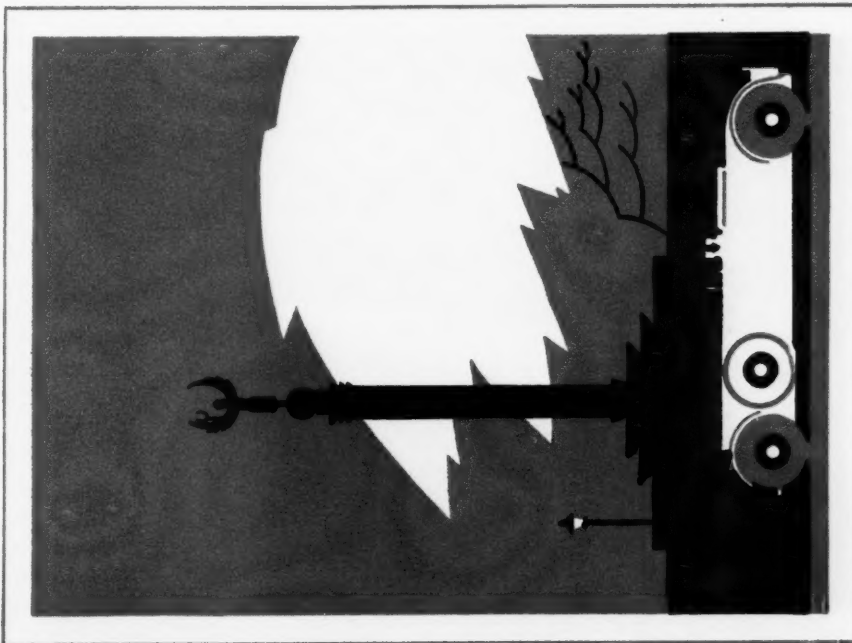
number of exhibits of printing in a black and persian orange or bright green that were ruined by the selection and the strength of second color, which should have been a light tint to be a duograph. If memory serves, Mr. Marwicke was the etcher for the Franklin Engraving Company, Chicago, in 1894, when this firm made the best duographs ever produced. These were produced by Woodward & Tiernan Company, St. Louis. Mr. Marwicke owes it to his art to revive the real duographs now. When *The Saturday Evening Post* used only two printings on its covers some of them were excellent duographs. THE INLAND PRINTER has frequently shown duographs at their best. For example, turn to the issue of September, 1926, page 905, and note the excellent portrait of the late Robert Wickham Nelson.

Bending Electrotypes Without Stretching Them

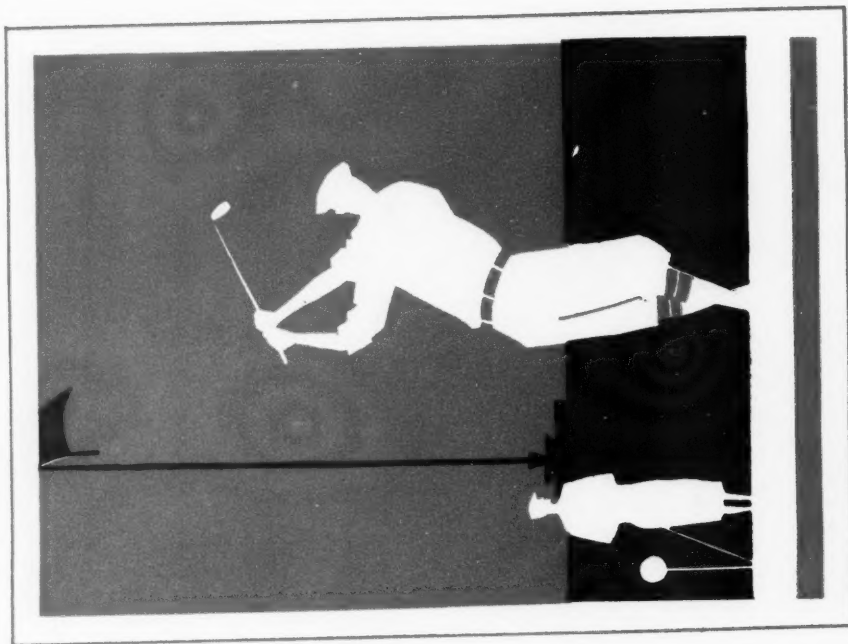
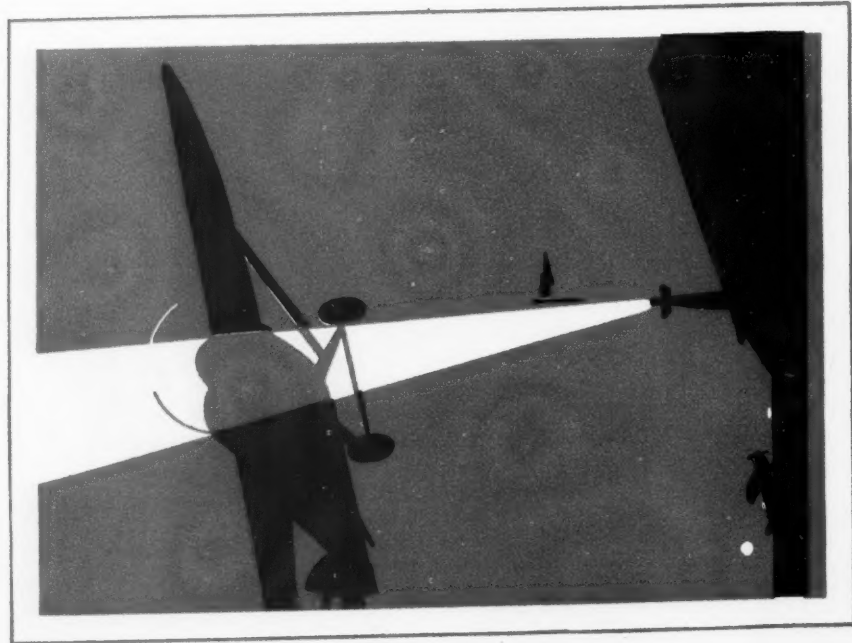
In December, 1922, I asked: "How do they bend a set of four-color electrotypes and retain exact register?" and you replied: "The face of the electrotype is covered with type metal to the same thickness as the backing of metal. Both front and back are planed smooth so that the electrotype is in the exact center of a stereotype metal block. This block is put through a bending machine. The metal on the face of the metal stretches, while the backing metal is compressed, and the copper shell, being midway between, neither stretches nor shrinks. There being no solder foil on the face of the copper shell, the stereotype metal on the face is easily removed and the electrotype is found not to have stretched a particle." You were right in those days, but they have simplified the method since then. Now they simply sandwich the backed electrotype shell between several layers of damp blotter or thick absorbent paper and put it through the bending machine cold. I thought your old readers might like to know of this simpler method.—"Photoengraver," Montreal.

Rotagravure in Daily Newspapers

The rotagravure supplements used in nearly one hundred of our Sunday papers are looked upon by publishers in other countries as one of the best exhibits of American enterprise. The *Cape Times* of South Africa, which is one of the old-fashioned blanket sheets, has for nearly ten years been issuing a most excellent rotagravure supplement of eight pages twice a week. It is now increasing its rotagravure plant so that it can issue a supplement daily. There will be a special feature assigned to each week day, such as: fashions, motors, amusements, etc. Its success may show the way for newspapers in America to begin the use of rotagravure supplements, and eventually the whole paper may be in pantone and rotagravure.



What Could Be More Striking—or Simple?
 These and the two illustrations on the next page, from the stylebook of Nunn-Bush
 Ankle Fashioned Oxfords, demonstrate a striking art treatment adaptable to many uses



On the original booklet, produced by the Meisenheimer Printing Company, of Milwaukee, the second color was a neutral gray, deeper and also better than this dull blue tint. A four-page insert printed at the same time, and which will appear in our July issue, necessitated this modification

New Books for the Printer's Library

Retouching Photographic Negatives

The first American edition of "The Art of Retouching Photographic Negatives," by T. S. Bruce and Alfred Braithwaite, has now been published. The work has gone into twelve editions in England, and has been revised and enlarged by Arthur Hammond for this first American edition. The book includes directions on the finishing and coloring of photographic enlargements, and will be found of practical value by those who need such information. "The Art of Retouching Photographic Negatives" may be purchased through THE INLAND PRINTER at \$2.65 postpaid.

Basic Text on Color Correcting

The Lithographic Technical Foundation, Incorporated, has just published "Color Correcting," which is Group III of its "Basic Texts for Apprentices in Lithography." The text was prepared by D. J. MacDonald in conjunction with a number of artists and lithographic executives. Inquiries regarding this book may be sent to the Lithographic Technical Foundation, 160 East Fifty-sixth Street, New York City.

Production of Books and Periodicals

A very comprehensive though tersely written octavo volume dealing with the above-given topic has recently been received from its publisher, the C. E. Poeschel Verlag, of Stuttgart, Germany. Its title is "Die Herstellung von Buechern und Zeitschriften," and its author is Fritz Schroeder. Containing nearly four hundred pages of text, with 150 illustrations, 33 plates in colors, and numerous monochrome plates, it covers the entire range of processes concerning present-day book and periodical printing, from plain typesetting to intricate illustrative methods, bookbinding being included. Tools, machines, and materials are described, and specimens of an extensive number of the leading type faces are shown. There is no propaganda for modernism or any particular graphic-art mode.

The author's idea was not so much to provide a textbook for apprentices as it was to give publishers a clear insight into the various technics involved in producing their wares, aside from

the literary side, so that information thus gained will enable them to supervise more understandingly the routine of manufacture. Right well has he performed his task.

Herr Schroeder is a thoroughly practical man of long association with printing and publishing, and his name is widely known as a contributor to the craft press and as a trade-school teacher and lecturer. His book is divided into two sections: technic and practice. We cannot give space to a listing of the multitude of subheads under these. We note one section which deals with estimating and the ascertaining of costs. There is a chapter regarding contact with authors. An appendix gives a list of the books and periodicals that have been useful to the author in his undertaking, and a combination of subject index and glossary of trade terms is a novel and helpful feature. One could wish that there were an English edition of this work, its circulation being limited to craftsmen conversant with the German language, to whom we are unreservedly pleased to recommend it.

It should go without saying that the book is an admirable specimen of typography, exemplifying German thoroughness in this respect. It is neatly bound in a light brown duck cover.

The price of "Die Herstellung von Buechern und Zeitschriften" is twenty-four Reichsmark (or approximately six dollars) plus postage. It may be ordered through THE INLAND PRINTER.

N. J. WERNER.

Operating the Country Newspaper

"The Country Newspaper and Its Operation," by James Clifford Safley, former publisher of the *Idaho County Free Press*, of Grangeville, Idaho, is a competent and comprehensive volume which should be on the desk of every country-newspaper publisher and editor. This work covers almost every important question that could arise in the operation of the rural or small-town newspaper, and the text is handled in a clear, dispassionate style which makes the reading interesting and informative. Among the chapter headings are:

The General Aspect of Country Journalism; Editorial and Business Policies; Peculiarities of Country Journalism; An Outline of Country Editorial Work; General Relations With the Public; Country Newspaper Writing; The Story; Sources of News; Per-

sonals, Briefs, and Obituaries; Social News; Sports; Publicity; Country Correspondence; Auxiliary Press Service; Pitfalls to Avoid; Libel; Heads; Layout and Makeup; Typographical Style; The Editorial; Publishing for Profit; Circulation; Display Advertising; Classified Advertising; Newspaper Promotion; Legal Advertising; Accounts and Credits; The Selection of a Location; Newspaper Valuation; What Comprises a Newspaper Sale; Financing a Newspaper; Competition; Proofreading; Machinery and Equipment; Commercial Printing; Labor.

Mr. Safley's book is intended as a publisher's and editor's handbook and also as a text for country-newspaper courses in schools of journalism. For both uses it will be found indispensable. The book is sold by THE INLAND PRINTER at \$3.15 postpaid.

A Book on Stenciling

F. R. Smith's "Stenciling" is a book of the Craft for All series. It covers the use of stenciling for practically all articles in common use, and will be found of value by craftsmen and for educational purposes. The book may be purchased through THE INLAND PRINTER at the price of \$1.10 postpaid.

Regarding College Yearbooks

In its "Annual Affairs: Building the College Book" the College Annual Producers of the United States, a division of the U. T. A., has created a work which will benefit every educational institution as well as each yearbook producer. Authorship is credited to William L. Schilling, immediate past president of the producers' division.

This volume includes every essential phase of the production of a yearbook, from the selection of the editor to the distribution of the completed copies. Choice of assistants, the advertising revenue, editorial layout—these and dozens of other matters are discussed for the guidance of those responsible for the production of a high-grade annual for their school. Being the only book of its kind, this volume should and doubtless will be welcomed by all who have to do with production of yearbooks, for it affords them tangible guidance on matters totally new to most of them.

"Annual Affairs" may be purchased through THE INLAND PRINTER at the price of \$3.50 postpaid.

Printing for the Amateur

"Printing," by E. G. Porter, is one of the Craft for All series. It can hardly be classified as a textbook for apprentices and others intending to enter the trade; its emphasis is more upon providing help for the youth or handyman

who is content to make and use some home-built equipment for the sake of economy and who may not plan to enter the printing industry. For all such it will prove of much value. The book can be purchased through THE INLAND PRINTER at \$1.10 postpaid.

Regarding the Editorial Page

The newspaper editorial page is generally a fair topic for discussion and often for controversy. For that and for other reasons the newly published book "The Editorial Page," by Robert W. Jones, associate professor of journalism at the University of Washington, answers a most definite need, and will be welcomed by publishers and editors as well as by journalistic institutions. The chapter headings, given below, indicate the thoroughly intensive nature of this clear and constructive volume:

Newspaper Policy; Writing the Editorial; Accuracy and Fairness; The Reader's Demand and Style; Makeup of the Editorial Page; Words and Sentences; Problems and Questions.

"The Editorial Page" may be purchased through THE INLAND PRINTER at the price of \$2.15 postpaid.

Coöperative News-Gathering

"History of Coöperative News-Gathering in the United States," by Victor Rosewater, former editor of the *Omaha Bee*, is a most comprehensive record of American press associations. The historical facts presented are enlivened by a graphic visualization of the romance and drama inseparable from any such compilation, and the book will be read with satisfaction by those who seek to understand the entire press-association panorama as well as by those primarily in search of press-association facts. The chapters are as follows:

Beginnings of Systematic News-Gathering; Earliest News Combinations; Speeding News Overland; News by Transatlantic Steamer; Invention of the Magnetic Telegraph; Newspaper and Telegraph; All-Telegraph News Distribution; Origin of the Associated Press; First Organization and Methods; Ascendancy of Craig; Civil War Period; Rise of the Auxiliary Associations; Post-War Reconstruction; Succession of Rival Agencies; Expansion in the Eighties; Negotiations for Readjustment; Associated Press of Illinois; War of the News Giants; Binding Up the Wounds of War; Legal Entanglements of the Associated Press; Associated Press of New York; Problems of Protection; Questions of Monopoly and Control; Associated Press Administration; United Press Associations; International News Service; Supplemental Services, etc.

This book may be purchased through the book department of THE INLAND PRINTER at \$3.65 postpaid.

The Vollbehr Collection of Incunabula

By P. H. MCCARTHY

WHEN Johannes Gutenberg, a citizen of Mayence, Germany, had invented the art of multiplying manuscripts and in unlimited number—a revolutionary change which was made possible by using movable type—it is doubtful if anyone would have placed a value of anywhere near three hundred thousand dollars on one of his first productions. But a bill introduced by United States Senator Hiram Bingham, and a similar one by Representative Collins, of Mississippi, in the House, at Washington, D. C., would appropriate \$1,500,000 to purchase for the Library of Congress the collection of incunabula or "cradle books" of Dr. F. H. Vollbehr, noted German collector.

Included in the collection are some of the earliest printed volumes in the world. Among them is one of the forty-five copies of the Gutenberg Bible. The Gutenberg Bible has so enormous a value not only as the first printed book and because of its rarity, but also because this wonderful book is one of the finest known examples of typography, although created almost five hundred years ago. The composition and printing of that exquisite volume, which required five years, are known to have caused Gutenberg's financial ruin.

Of the forty-five copies of the Gutenberg Bible, the one included in this collection, which is printed on parchment, was first purchased by the Benedictine friars in Paris and preserved in their monastery at St. Blasius in the Black Forest until the Napoleonic wars, when they were forced to flee to Carinthia, in Austria. There the book remained until it was purchased by Dr. Vollbehr in 1926 for \$300,000.

This great collection of incunabula—fifteenth-century printed books—represents a cross-section of the thought and culture of the people of that period and the history of those times—the great Renaissance. This period marked the dividing line between our modern times and medievalism, and was contemporaneous with the discovery of America.

These books have a value not as museum pieces alone, but to the historian, the student, the printer, and the book-binder. They furnish material which is not otherwise at hand for historical, literary, and technical research work. The collection contains three hundred classics, the earliest printed editions of Apuleius, Caesar, Cicero, Homer, Horace,

Livy, Catullus, Aristophanes, Herodotus, Euripides, Plutarch, Seneca, Ovid, Aesop, and Virgil, as well as Petrarch, Dante, Boccaccio, and Erasmus.

One finds a number of the ancient law codes, treaties, and compilations, including Justinian's *Institutions*; the great Spanish code, known as *Las Siete Partidas*, still cited in Louisiana and other parts of our Republic; early English statutes, French Customary laws, and royal ordinances. In medicine Hippocrates, Celsus, Galen, Henricus de Saxonia, and Brunschwig are represented, beside various editions of *Herbarius* and *Hortus Sanitatis*.

The great religious names of St. Augustine, Savonarola, de Aquinas, Bonaventura, Dun Scotus, and Hieronymus are there alongside the well known scientific works of Albertus Magnus (there are fifty-seven items), Bartolomaeus de Glanvilla Latini, Nicolaus de Cusa, Isidorus Hispalense, and Pliny. Among the books on astronomy and cosmography are to be found the writings of such authors as Pomponius Mela, Ptolemy, Strabo, Alfonso X of Spain, and Alfragan, the Arabian, which Dante studied.

The collection embraces a great variety of languages, which, beside Latin and Greek, include 48 books in Spanish, 10 in Hebrew, 52 in German dialects, 100 in Italian, 17 in French, 1 in Slavonic, 1 in Chinese, and 8 in English. There are 424 first editions in the collections, 450 books not mentioned in the standard bibliography of Hain, 100 printed in the period from 1455 to 1470, and 100 not described in any catalog.

While it contains many works on religion, such as missals, breviaries, and patristic literature, exclusive of 55 Bibles it is an exceptionally well balanced library of the fifteenth century. This collection has 49 works on astronomy, 51 on natural sciences, 50 on law, 150 books on medicine, 34 on geography and cosmography, 22 orientalia (not including books in Hebrew), 20 concerning the discovery of America out of a total of 32, and books on chess, cookery, history, matrimony, philosophy, travel, temperance, war, etc.

The Vollbehr collection also contains numerous fine examples from the great European cities of the Middle Ages—Antwerp, Barcelona, Brussels, Cologne, Florence, Strasburg, Vienna, and Venice; books printed at Avignon, the seat of the popes in the fourteenth century

and the home of Petrarch; Burgos, the ancient Moorish city where the remains of the Cid found their final resting place; Cremona, the home of Stradivarius, maker of violins; Delft, where the great Grotius lies buried; the old university city of Bologna; Monserrat, where Loyola conceived the notion of founding the order of Jesuits; Rouen, where Joan of Arc was burned at the stake, and Zwolle, the Hanseatic city, where Thomas à Kempis lived and died.

In the collection are some of the most beautiful examples by Gutenberg, Fust, and Schoeffer, the earliest European printers; Mentel, Eggestein, and Rush, the "R" printer of Strasburg; Anthony Koberger of Nuremberg, the first captain of the printing industry; Ulrich Zell of Cologne, said to have printed the first Latin classic. From Italy, where printing flourished in a reasonable degree, one discovers the great names of Sweynheym and Pannartz, the first printers in that country; including the incomparable Aldus Manutius of Venice. France is represented by Huss, of Lyons, and Caillaut, Petit, and Verard, of Paris; Spain by Ungut and Rosenbach; Switzerland by Furter von Amerbach and Kessler; the Low Countries by Leon and Ballaert; England by Caxton and Pynson and Wynken de Worde.

This collection, built up by a quarter-century of intelligent pursuit, and representing as it does the earliest effort of culture, thought, and printing, will add greatly to the already notable prestige of the Library of Congress.

Insurance Plan Adopted for Chicago News Employees

A broad insurance plan that provides life, health, and retirement benefits has been made available by the Chicago Daily News for its over two thousand employees. Those who wish to take advantage of the plan deposit 3 per cent of their weekly salary, and this is then matched by an equal amount deposited by the News. The employees are grouped into five salary classifications. Sick benefits pay from \$7.50 to \$40 a week for thirteen weeks, and insurance amounts range from \$500 to \$4,000. Such insurance coverage requires a payment of from \$0.20 to \$1.20 a week aside from the annuity payment. Employees having records of twenty-five or more years of service with the News, and who have reached the retirement age, are eligible for an annuity; also employees reaching the retirement age before having given twenty-five years of service.

Typographic Scoreboard

June, 1930

Subject: *The Saturday Evening Post*

May 3, 10, and 17 issues

268 Full-Page Advertisements

Type Faces Employed

Bodoni	85
Regular (M**), 38; Bold (M), 31;	
Book (T*), 16	
Garamond (T)	68
Light, 43; Bold, 25	
Caslon (T)	38
Light, 33; Bold, 5	
Futura (M)	21
Regular, 18; Light, 2; Bold, 1	
Scotch Roman (T)	8
Kabel (M)	7
Regular, 3; Light, 4	
Bookman (T)	6
Kennerley (T)	5
Goudy Bold (T)	5
Cloister (T)	3
Regular, 1; Bold, 2	
Granjon (T)	2
Bernhard (M)	2
Light, 1; Bold, 1	
Della Robbia (M)	2
Bernhard Gothic (M)	2
Lutetia (T)	1
Goudy Modern (T)	1
Cooper Old Style (T)	1
Bernhard Cursive Bold (M)	1
Cheltenham Medium (T)	1
Binney (T)	1
Metroblack (M)	1
Munder (T)	1
Bulmer (T)	1
Eve Heavy (M)	1
Hand-lettered	4

*T—traditional; **M—modernistic

Ads set in traditional types... 158

Ads set in modernistic types... 106

The display used in 26 of the advertisements credited here to traditional types appeared in faces designated as modernistic. But the display of the 7 advertisements for which modernistic types are credited was set in traditional style.

Weight of Type

Ads set in bold face	135
Ads set in light face	119
Ads set in medium face	10

Illustrations

Conventional	203
Moderately modernistic	39
Pronouncedly modernistic	24

(In two advertisements there were no illustrations)

Style of Layout

Conventional	212
Moderately modernistic	43
Pronouncedly modernistic	13

General Effect (All-Inclusive)

Conventional	147
Moderately modernistic	97
Pronouncedly modernistic	24

The Bodoni family is shown to have made up the slight loss indicated in the March Scoreboard and it was utilized for 31.5 per cent of the full-page advertisements in the three issues herein covered. Garamond, two versions of which tied the six or seven Bodonis in the previous analysis, dropped from 27 to 25 per cent, while Caslon scored a fractional gain of from minus 14 to plus 14 per cent.

Considering the greater interest in types on the part of advertisers than existed say ten years ago, it is surprising to notice the large and now constantly increasing percentage of advertisements set in the three leaders, Bodoni, Garamond, and Caslon. The Scoreboard was instituted in the June, 1929, issue of THE INLAND PRINTER with an analysis of one issue of *The Saturday Evening Post*, in which 64 of the 76 full-page advertisements, or 84 per cent, were set in those three styles. The next Scoreboard on the *Post* showed a decided drop to 50 per cent, but the percentage has since increased without halting from 50 to 55 per cent, from 55 to 68 per cent, and from 68 to 71 per cent, as disclosed by succeeding analyses.

The most recent and very modest change of 3 per cent in that respect is due to an indicated decreased use of sans-serif types, a surprise, by the way, to Scorekeeper, who felt that an increase would be evident. In the previous analysis of the *Post* sans-serif types were used for 15 per cent of advertisements, while here the percentage is indicated to have dropped to 11 per cent.

Collectanea Typographica

By HENRY LEWIS BULLEN

Printing has almost lost its primitive name. We call it "the press." When the name is lost the thing itself is nearly lost. Printing is an art; the press is the trade.

—Crapelet, Parisian printer, 1840

* * *

A Charitable Typefounder

Thousands of the older printers remember the time when the typefoundry of MacKellar, Smiths & Jordan, of Philadelphia, was the leading and largest typefoundry in America. It was the first American typefoundry the type faces of which were copied and used in every other country. Thomas MacKellar was the big man of the partnership, in which there were two Smiths—Richard and John F., neither of whom was well known to the printing fraternity. These two Smiths were sons of George Frederick Schmidt, a typefounder who had arrived in Philadelphia from Germany early last century and soon Americanized his name, so that when he became a partner in the typefoundry of which he had been superintendent the firm name was Johnson & Smith, to whom MacKellar, Smiths & Jordan succeeded some time afterward.

John F. Smith was the treasurer of the new concern, and his brother Richard had charge of the production. Richard was complete master of the art of making types, as types were made before the radical inventions of Barth and also of Benton. Richard Smith was little known outside of his workshops and a small group of "good sports." Although, like other members of his firm, he was wealthy, he could not be classed as a "prominent citizen," and those who, like myself, knew him in a business way, knew little or nothing of his inner personality. When his firm was merged in the American Type Founders Company, in 1891, he and his good wife preferred gay Paris and its life to any American city and passed the remainder of their lives there. His brother, John F., was a prominent citizen, one of Philadelphia's most liberal and active philanthropists and a man of culture. The two brothers were very dissimilar.

But when Richard Smith's will was published, after his death, September 8, 1894, at the age of seventy-three, all who knew him were surprised to learn that they had utterly misjudged his inner thoughts. The will is dated in 1891, at the time he retired from business. He gave to the Philadelphia Typographical Society and the Philadelphia

Typographical Union No. 2 the sum of \$5,000 each. All else of his estate he left in trust with The Fidelity Insurance and Trust Company of Philadelphia for the use of his wife, Sarah A., during her lifetime. Mrs. Smith died on May 3, 1895. The entire estate then became a Trust of The Fidelity Company for the purpose set forth in the will of Richard Smith, to be proceeded with according to his directions.

\$500,000 was given to the city of Philadelphia for the erection of a monument as directed in the will, which set forth the conditions governing this gift, and the details of its design, in most complete fashion. The terms read as follows:

A monument to be erected in Fairmount Park—a memorial in accordance with the design and model therewith, prepared by James H. Windrim, architect, same to be built under his superintendence, and of granite to be selected by said architect. For his services I direct that he shall receive as compensation 5 per cent upon the expenditure for its erection and completion. Or in case he be not living, then his son, John T. Windrim, I next designate to be employed in like manner and in his father's stead to complete said works in all particulars; or, if he be not living, by such architect as the said trustee may select, who will continue to complete the erection of the said monumental memorial in strict accordance with the original design. The model of said design I have approved, and the same is placed in the safekeeping of The Fidelity Insurance, Trust and Safe Deposit Company, the photographs of which I have approved by my signatures thereon. The said memorial is to include the equestrian statues in bronze of Major - Generals George B. McClellan and Winfield L. Hancock, and colossal statues in bronze of the Major-Generals Geo. G. Meade and John F. Reynolds; the niches

in the right and left wings of the design to have pedestals to receive bronze busts of the following distinguished Pennsylvanians, namely: Governor Andrew G. Curtin, Major-General John F. Hartman, Admirals David D. Porter and John A. Dahlgren, General James A. Beaver, Major-General S. W. Crawford, and in addition thereto, the architect, James H. Windrim, and my executor, John B. Gest. A mural tablet in bronze will be placed upon the pedestal stage of one of the



Last photograph taken of Richard Smith, typefounder, 1821-1894

main columns with the inscription "This Monumental Arch presented by Richard Smith, Type Founder, of Philadelphia, in memory of Pennsylvanians who took part in the Civil War, whose strife was not for aggrandizement, but that when conflict ceased, the North with the South united, again to enjoy the common heritage left by the fathers of our country, resolving that thereafter all our people should dwell together in unity." Upon the pedestal stage of the other main column will be placed upon a bracketed rest, on the right of the entrance front, a statue of myself, in bronze, and underneath it, the name of Richard Smith, in large letters. The central part of said memorial to be for a carriage way, and on either side passages for pedestrians. And I direct that the entire expense of the memorial, and the erection and completion thereof, shall not exceed five hundred thousand dollars (\$500,000).

There was also a bequest of \$50,000 for a building and playground in Fairmount Park for the use and enjoyment of children, in the following terms:

Provided, the assent of the proper authorities be obtained, to appropriate, lay out, and expend the sum of fifty thousand dollars (\$50,000), in the erection of a proper building and enclosing a children's playground, in such portion of Fairmount Park as may be designated by the park commissioners, the said building to have a general hall as a playroom and shelter, with a connecting building, provided with all the necessary appliances for the safety and comfort of such children as may be brought there, seeking recreation



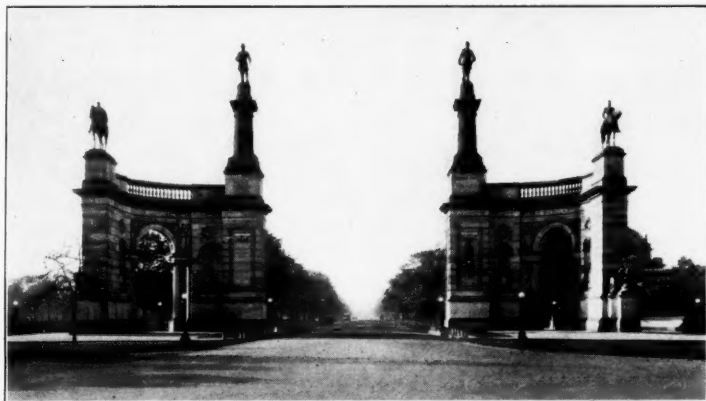
Statue of Richard Smith, typefounder, the only public monument to a typefounder in America. The statue of this philanthropic typefounder is included in the military monument that is shown on next page

accompanied by parents, guardians, or any other caretakers, with chambers with cribs and couches for them in case of sickness, and all proper nurses and attendants, as may in the judgment or with the approval of the said trustee be thought to be needful. I would prefer that male children over ten years of age be excluded from the said playground and building, so that they may be safely used for the recreation of the young. The building herein provided to be erected must contain a mural tablet in bronze with the inscription lettered thereon "Erected by Mr. and Mrs. Richard Smith in memory of their son Stanfield Smith." The number of acres to be enclosed I leave to the

The first of these additional Smith Memorials was erected in the old section known as Northern Liberties, with almost an acre of playground. A second additional Smith Memorial is located in the densely populated Southwark section, the building being named Stanfield Playhouse, after the only child of Richard and Sarah Smith, who predeceased his parents. It is in an acre of playground. In 1922 a third additional Smith Memorial was established in a thickly pop-

a postoffice, a "play" school (with kids teaching kids), a village court (with volunteer patrols, a mayor, and a judge), the purpose being to enlarge the desire inherent in all such young children to "play at" house or party or teacher or mother. There are buying and selling and wages. The name of this experiment is Stanfield Village. The kids are "crazy" to join, for it is "just fun!" Blessed be the memory of Dick Smith in the hearts of all these little ones!

Are Dick Smith's playgrounds popular—you bet! In 1928 the attendance in the Fairmount Park Children's Playhouse was



The entrance to Fairmount Park, Philadelphia, presented by Richard Smith, typefounder, whose statue is the lower figure immediately at right of driveway

discretion of said trustee and the said park commissioners. And all the residue and remainder of my said Estate I direct to be kept well invested by the said trustee, and that the income thereof shall be appropriated and expended by him from time to time for the maintenance, repair, and caretaking of the said monumental memorial and the said children's playhouse and the ground attached thereto and for the adornment thereof, so that the same shall be constantly maintained in

ulated part of the city being known as the "Pocket." The day it was opened 770 young children of the neighborhood appeared and took possession of the playground.

Wisely invested and managed by a hard-hearted financial institution, the head officials of which have become large-hearted, practical philanthropists, the estate of Rich-



Front view of Smith Memorial Children's Playhouse, Fairmount Park, Philadelphia, in a six-acre playground



Rear view of Smith Memorial Children's Playhouse, showing an assembly of the children for whom it was given

good order and condition. And in case the said income be more than sufficient for these purposes, then I authorize the expenditure of the surplus in the erection and maintenance of such additional buildings as in the judgment of my said trustee and the commissioners of said park may be deemed necessary.

The will of the wife of Richard Smith bequeathed her residuary estate in trust to the Fidelity Trust Company to be added to the residuary estate of her late husband, to be used for the maintenance of the Smith Memorial Playhouse, which was opened on July 23, 1899, in six acres of ground. The trustees, having more funds than it was advisable to expend in Fairmount Park, decided to use it to provide such houses and playgrounds in congested neighborhoods.

ard Smith, typefounder, will in due time furnish funds for further extensions. The accompanying illustrations afford some idea of the nature and scope of the good that in perpetuity will result from the kindly thoughts of Richard Smith and his wife toward their fellow-creatures.

There has recently been created in a congested quarter of the city an establishment with playgrounds known as "The Village." It is called at present "an experiment in educational play." Here is a miniature little child's world, administered by children, in which there are a bank, a treasurer, a hospital, a laundry, a lunch and cook shop, a library, handicraft shops (weaving, picture-framing, and flower-making), a store,



Northern Liberties Playhouse: one of three Smith Memorial Playhouses in congested neighborhoods of Philadelphia

97,930 (28,910 in July and 1,121 in February). In the Northern Liberties Playground in 1926 (the latest statistics at hand) the attendance was 94,654 (50,209 boys, 40,371 girls, and 1,827 babies; the average daily, 304 children). In the Stanfield Playground in 1926 attendance was 101,269. In Ferry Road Playground the attendance



"Children Like to Draw": a scene in one of the Smith Memorial Playhouses in a congested section of the city of Philadelphia

in 1926 was 84,079. These attendances show that in one year, on nearly three hundred occasions, one kid or another had an increase of happiness. Isn't it fine that this gift should produce so much genuine joy!

* * *

O small beginnings, ye are great and strong;
Ye build the future fair; ye conquer wrong.
—Lowell.

* * *

Let us be of good cheer remembering that the misfortunes hardest to bear are those which never happen.—Lowell.

* * *

Loyalty bears the same relationship to a successful organization that mortar bears to a brick building.—Babson. And Loyalty is inspired from the executive head.

NEWSPAPER WORK

By G. L. CASWELL

Publishers desiring criticism of their papers or mention of rate cards, carrier systems, subscription plans, etc., are urged to write Mr. Caswell in care of this magazine. Newspapers are not criticized by letter

How to Estimate the Value of a Newspaper Property

In the April issue of *THE INLAND PRINTER* we gave some of the details of a newspaper property that was offered for sale, the owner of which had appealed to this department for help in estimating its value. While the information given concerning the paper was somewhat meager, our readers had all that we had to work on in determining the value. It was on this basis that we offered a year's subscription to the one figuring out the best method of valuing the newspaper and plant mentioned.

Two replies have come in, both of which are interesting, to say the least. But we have not found them sufficiently final in their figures to be awarded the prize—not yet. There may and should be other replies; if not, then the award will be made, with reasons given for it in a later issue of this publication.

The first estimate and figures sustaining it came from J. Fred Wildman, of Spencer, Iowa, who offered three solutions to the problem, as follows:

In the April issue of *THE INLAND PRINTER* you asked for estimates on the value of a certain newspaper. I am sending you my solution. Since full information about the paper is not given the estimate can only be fairly accurate. I will give three methods for getting the valuation of the paper, and one solution as the average of the three found.

1. There is 2,250 circulation. The good will of this is worth, say, \$5 for each subscriber, or \$11,250. Say the value of the present machinery in the shop is worth \$12,000. Then the value of the paper would be \$11,250 plus \$12,000, or \$23,250. Of course, if the paper owned its own building that would have to be counted in extra.

2. Take the receipts for circulation received on an average to cover the past five years, and also for the average receipts of advertising for five years. Circulation, say, averages 2,250 for the five years, and the cost for a year is \$2; 2,250 times \$2 is \$4,500, the amount brought in by circulation. Say average receipts for advertising are \$18,000 a year. This makes \$4,500 plus \$18,000, or a total of \$22,500 as the revenue for the year from circulation and advertising. Say the value of machinery is \$12,000 (same as above). This makes the value of the paper then \$22,500 plus \$12,000, or \$34,500.

3. Now for the third method: Net receipts for circulation as figured above are \$4,500. Advertising receipts are \$18,000 for a year as above, or a total of \$22,500 gross receipts. Say the net receipts are then \$17,000. The amount that brings you 10 per cent plus cost of machinery is your value. \$17,000 is the earnings, at 10 per cent, on \$170,000. This amount plus \$12,000 for the machinery equal a value of \$182,000 for the plant. But this is too high for this size of plant. I believe that the second method figured out will come closer to representing the real value of the plant.

Now take an average for the three methods: (1) \$23,250; (2) \$34,500; (3) \$182,000. The total, \$239,750, divided by 3, is \$79,916 without the pennies, which is the value secured by taking the average. Not knowing more about the plant itself and the city it is in, it would be hard to tell whether this figure would be too much or not. I believe it is too high.

It might be said in passing that if Mr. Wildman's estimates should grow with each method as with those given, the newspaper offered for sale may now be worth a fabulous sum.

From our friend "Bob" Pritchard, of Weston, West Virginia, comes the second solution to the problem offered. "Bob" is inclined to want to collect on delivery, but we are withholding the prize, even on him, till we get something more definite and substantial, even though each method he offers does bring about nearly the same figures. His letter reads as follows:

You may enter my name as the winner of your estimate contest. I like *THE INLAND PRINTER* very much, and of course have been paying for it. However, I want to thank you for this gift you are going to make me.

The far-eastern newspaper plant is worth exactly \$22,155, and, as Chic Sale says, "I'll tell you why." In the first place the paper should be worth twice the advertising revenue, which would make it \$23,000. In the second place an owner should realize at least 15 per cent on the gross revenue as a profit. In the third place he should be allowed \$9.50 for every subscriber he has on the list (though this is a very poor rule), and that would make his office worth \$21,375. In the fourth place he should have twice the inventory of a long-established office, and this would make his office worth \$20,000. In the fifth place, which is final, he should have a price which is the average of all the figures given above. That makes his office worth exactly \$22,155.

Method for Keeping Track of Subscription Expirations

Our readers seem to be interested in discussing this subject of handling subscription expirations, judging from comments and replies received whenever it is mentioned in this department. We have received a very good suggestion from John D. Migeot, of Willow Grove, Pennsylvania, editor of a large fraternal publication, *The Knights of the Golden Eagle*, which we are pleased to pass on to you. He writes as follows:

In the April issue, in your department, I notice an article headed "Convenient Billing of Subscriptions." As you will notice, I am in charge of a fraternal paper, and the matter of taking care of and keeping up to date a proper mailing list has given me considerable thought and study. Here is my method, stated just as briefly as possible:

When a new subscription comes in, the name with month of expiration is set up on the "lino" and pasted on an expiration notice, the label of mailing list acting also as the address on a window envelope. You will notice that *only* the expiration month is printed and not the year. When the new subscription labels are sent to the secretary he sorts them according to months, placing each lot in the corresponding month's pigeon-hole. If a subscription arrives covering more than one year, that labeled bill is put in another pigeon-hole marked for the year of expiration, and then all the secretary has to do is to take out the labeled bills every month, enclose them in a window envelope, together with a notice of expiration (printed form) and coin container, and, as you will notice, a request to return labeled bill with renewal. The object of this is to be sure to get the correct address first; then, to be safe in crediting proper subscriber. The secretary forwards the returns to me, and, where there is no change in the address, after checking up on mailing list and marking for renewal I return the old labeled bill to secretary for refiling in proper pigeon-hole.

With this method there is the very least possible amount of labor necessary to keep your mailing list intact. Of course where no returns are received we strike off the names, and thus we always have an absolute up-to-date mailing list, with no hangers. This guarantees a perfect paid-up mailing list.

You will notice that under the above-given plan there is no necessity of taking a proof of the mailing list, or of running it through the mailer, and considerable time is thus saved;

neither does it put the burden of a possible mistake upon the one handling the mailer. If there is any slipup whatever the fault is with the office end and not with the worker. We have used this method for very nearly two years to date, and it works satisfactorily and with perfect smoothness. You will also notice that on the bill there is a warning as to sending papers after subscription has expired, and as this is in line with the postal regulations it makes you much safer, and subscribers cannot complain if they are slow to renew their subscriptions. You can easily refer to these postal regulations. Another great saving in this plan is that if renewal is not received within the specified time you simply cut the name off the list, and are not burdened with the cost of sending papers to "deadheads." It is better to cut the name off, and in case of later renewal to replace it, than it is to have a large number of persons on the list who are not entitled to receive the publication.

Advocates a Newspaper Service Bureau

At a recent triennial session of the Inland Daily Press Association at Chicago many seriously important subjects were discussed. One of the papers pertained to service to local advertisers and educating and helping them to make advertising pay. This paper, given by F. R. Moses, of the Marshall (Mich.) *Chronicle*, is quoted in part as follows:

I think the problem of the small-town newspaper publisher is not so much an advertising problem as it is a merchandising problem. Our merchants in the smaller cities need to know more regarding stock display, more about accounting, more about window display, more about training their sales force. I believe that is the nub of the whole business in the small city. That is the nub of all of your advertising. It is the things you count on.

The chain store has made it possible for us to study such subjects understandingly. How are we going to get the merchant who is just living, who is just here and does not know how long he will be here, to understand this and grasp its importance?

I do not think it is wise to waste your time on a poor merchandiser unless your man can go into a store and tell him that the arrangement is all wrong, and that there is no use spending his money in advertising unless he changes this system or that system. But your advertising man must know he is right before he begins to make recommendations.

At the Michigan League held at Grand Rapids last week, the question came up as to whether or not to start a service bureau. I do not know how far it will go, but I think it is a wonderful idea. I think it can be developed, and I think it is worth not only consideration but investment as well.

I believe that if each newspaper in Michigan that belongs to the Michigan league would devote \$1,000 a year to the league for this purpose, it would be worth more to the newspaper and merchant than any other promotion investment. There are about twenty-eight members in the Michigan League, and \$1,000 from each would make approximately \$28,000.

The same problem does not fit the larger city, but it is a very grave problem of the

small-town publisher. We over in Michigan are going to develop things along that line. Possibly it may apply to larger cities, but I will say this: I believe the small-city daily in an exclusive field has a much larger chance than a large paper in a competitive field to do this in a successful manner so that the investment required will be entirely warranted.

AUBURN GLOBE REPUBLICAN

THE WEST'S EXCEPTIONAL NEWSPAPER

THIRD PAGE



The Cracker Box

Packed House Sees Junior Hi Opera

"Blue Blazes" shows Junior Hi Opera. The house was packed for the performance of the Junior Hi Opera. The show was a great success, and the audience was very much entertained.

Auburn Telephone Service Began Thirty-Seven Years Ago Sunday: Growth From 15 to 893 Phones

Twenty-seven years ago today the first telephone line was strung in Auburn. The service has grown from 15 phones to 893 phones. The growth has been steady and the service is now very reliable.

"Battle of Capitol Hill" Continues

Charges, countercharges fly in Washington. The battle of Capitol Hill continues with charges and countercharges. The situation is very tense and the outcome is uncertain.

Drought Fails To Alarm Here

Last night's rain did not help. The drought continues to be a problem for the region. The rain did not help much, and the situation remains dry.

Interurbanites May Organize

Suggestion is made that interurban Federated clubs join for community activities of all kinds. The suggestion is made that interurban Federated clubs join for community activities of all kinds.

Resident Dies 17 Years Dies

W. R. Merchant, 72, is buried here. The resident, W. R. Merchant, 72, is buried here. He was a well-known figure in the community.

Officers Find 75-Gal. Still

Japanese near Japan in vicinity of liquor raid. Officers found 75 gallons of liquor. The Japanese were near Japan in the vicinity of the liquor raid.

Community Banquet

Feared for May 13. The community banquet was held on May 13. It was a very successful event and the community was very much entertained.

\$1000 Loss In House Fire

Residence of K. Stein burned at Juvett corner. A house fire at Juvett corner resulted in a loss of \$1000. The residence of K. Stein was burned.



The Cracker Box

New Agency Opened Here

Oldsmobile cars to be sold by H. A. Payne. A new agency has been opened here. Oldsmobile cars will be sold by H. A. Payne.

Penneys to Put On Style Show

Grandstand here to scene of fancy apparel. Penneys will put on a style show. The grandstand here will be the scene of fancy apparel.

Taxi Stand Fight Ends

City council decides privilege to park on Auburn avenue. The taxi stand fight has ended. The city council has decided on the privilege to park on Auburn avenue.

'Yep, We Were a Tough Bunch' Says Canyonite

Refers to old days of lawlessness. Canyonite says they were a tough bunch. He refers to the old days of lawlessness.

Work on New School Is Going Forward Rapidly

Plans for new school building. Work on the new school is going forward rapidly. The plans for the new school building are being carried out.

LICENSE NEEDED BEFORE EASTER LILIES

Department of Agriculture. A license is needed before Easter lilies. The department of agriculture has issued this notice.

C. A. R. Members Meet at Kent, Hear Officials

State of Washington. C. A. R. members met at Kent. They heard officials from the state of Washington.

Night School Sessions Open at Junior High

Students begin classes. Night school sessions have opened at the junior high. Students have begun their classes.

After All, This Is Really a Good Old World

Editorial comment. After all, this is really a good old world. The editorial comments on the state of the world.

This front page of one of the progressive newspapers of Washington was chosen by editors of the state to illustrate the use of an unusual system of heads quite similar to the style previously employed on an issue of *The Linotype News*. It was recommended thus: "There's not a 'dead' spot on the page and there's a temptation to read every story"

You can tell the merchant that advertising pays but in too many cases advertising does not pay, because it is not properly tied up. Of course some merchants are going to resent your offering to help them. I do not think any man who isn't willing to learn about his business deserves much attention. That is the idea we are going to endeavor to start in this Michigan service bureau. It may be a good idea and it may not.

This is merely an idea. A committee has been appointed to develop the idea. We have had it in mind, not as a league, but as individuals. I understand that Indiana has approximately the same idea. I do not know what the committee will report on this, however.

twelve-men columns so imposing that if you were publishing a paper now you would have no hesitancy in making the change? If there are any outstanding disadvantages I would appreciate your comment on them.

What is your opinion of the advantages or disadvantages of a corporation over a partnership in a business such as ours, grossing a little better than \$10,000 a year, owning our building, there being three partners who are brothers and who constitute the entire force? In a partnership any one of the partners can get into debt, through an auto accident or in a hundred other ways, and the partnership would be responsible even to the extent of the assets of the business as well as our personal

assets. Being of limited means this could be a serious matter in our case. My impression is that a corporation is a little complicated to handle, in a way, compared with a partnership, yet by that very fact it might serve to give the owners and stockholders a better understanding of their business and make the keeping of records a matter requiring more care, thus tending to correct any weak points in the management. As a partnership we seem to be exempted the greater part of our machinery and type by reason of a mechanic being exempted his tools, but a corporation probably would not get such an exemption and we might have quite an increase in our assessment, besides whatever extra taxes there may be on corporations.

We should say that the trend toward the twelve-em column is now so strong as to warrant even a small-town local paper in adopting it. This paper, being equipped with a composing machine, is not very much dependent on plates for its issues. And, even when it should be, plates are now made to supply most needs of that kind. We would have no hesitancy in making the change.

As to incorporating a small newspaper business with three partners in it, even though related, we would say yes; it is advisable. Nearly all the points in favor of such a move are mentioned in the question itself. The question of the higher taxes is not one to be contemplated seriously as a handicap. There may be little exemption for machinery—in many states none—to individuals.

General and Local Rates

At the recent meeting of the A. N. P. A. in New York City many live and interesting subjects were discussed by the daily-newspaper men present. One was, What newspapers have adopted a rate card that limits classifications to general advertising and retail-store advertising instead of national advertising and local advertising?

While it is obvious and very generally agreed among publishers that the one general rate to all is the best policy, the old question of two or several rates is always with us. However, if there must be two or more rates, it would seem that the above-stated suggestion of making one rate for general advertising and another for retail-store advertising would meet the entire situation. It would eliminate confusion and satisfy the general advertiser who can hardly expect to be given a contract rate, and would at the same time promote local advertising, which after all is the staff on which the local newspaper must depend. The retail stores, in the paper every issue, or in with a volume so great as to make possible a favorable rate, will respond to a system of discounts that will permit

them to advertise freely and still keep somewhere within budget limits. The general advertiser, either at home or outside, can hardly expect to meet the conditions that would gain an equally

low rate, and the local dealer in any line not classed as "retail store" would have the same transient rate as those outside. Newspapers must arrive at a conclusion to meet this pressing situation.

Observations in the Field

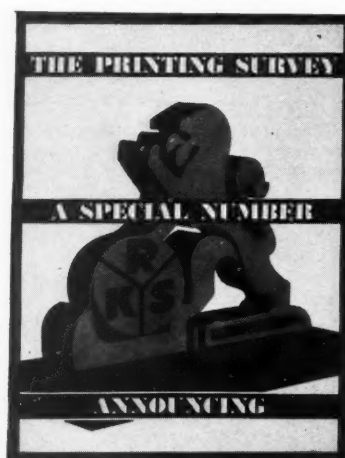
The North Dakota Press Association has already named a committee on publication laws, with a view to going before the next legislature in that state with all information required to have to get a better rate established for legal publications. To this end questionnaires have been sent out to other states to get the rates paid for legal matter, by the line, inch, folio, word, or square. There is more prejudice than harmony among legislators being evidenced in meeting this proposition.

There is never any real end to the free-publicity proposition, chiefly for the reason that when those who try it and fail are removed from the field of activity, some new enthusiast, who thinks he has discovered something wonderful in this relation, finances his scheme and pushes the matter through the mails. A recent attempt has been made by the "Music News Bureau," New York City, which proposes to furnish mats for illustrated articles which are undisguised propaganda for musical students, "for immediate release free of charge." Since there are publications looking for the cheapest way to exist and to make a showing of lineage, hoping, possibly, for someone to come along and buy them out, there will be users of this material without a doubt. And the men at the

head who are getting pay for both the preparation of the matter and for making the mats will get theirs on furnishing proof that their "news" is used.

If ever there was a time when sustaining memberships should be sent in to the N. E. A. in great numbers it is this year. The National Editorial Association, now an incorporated organization, is not only spending thousands of dollars to promote the news and editorial excellence of the local newspapers of the land, but is gathering facts and statistics to help all publishers. In addition it is now financing great projects like the recent exhibit of local newspapers, both weekly and daily, at the Advertising Federation of America convention. It took a big organization with a big punch to get into this A. F. A., where the country and local newspapers were never heard of before. It is a step in the movement to make the business of the entire country become more country-newspaper minded."

Finding many independent merchants are active and very emphatic in their opposition to the chain stores, there are men traveling the country and setting up nice little games to profit by the situation. We have received warnings from several states relative to this matter, because in many towns such "racketeers" are getting away with pretty raw stuff. Sometimes it is a folder they wish to get out, filled with anti-chain-store matter, but they assess the independent merchants a very high rate for advertising space in it. Others work the independents for a page or two in the regular newspapers, charging them two to four times the local rate, and contracting with the publisher to handle it after the copy is turned in if they can. They usually run against a snag in this direction, however, for local publishers will not be a party to such a holdup. The anti-chain-store movement is apparently subsiding somewhat, and the publisher who simply sits tight and refuses to become embroiled in the proposition is usually much better off. Often the result of a hands-off policy brings both the chains and the antis into the paper with paid space for their views.



Introducing a new trade-mark

Cover of special issue of "The Printing Survey" announcing the consolidation of three well-known concerns, Rogers & Company, the Andrew H. Kellogg Company, and the Stillson Press into the Rogers-Kellogg-Stillson Company, New York City

Even the Smallest Community Will Support a High-Grade Weekly Newspaper

By WILL H. MAYES

FOR several years A. H. Belo Corporation, publisher of the Dallas Morning News and the Dallas Journal, has been awarding a silver loving cup annually as a trophy to the "best all-around weekly newspaper published in Texas." Cash prizes of \$50 each have been given by others for the best-set advertisement less than thirty inches in size and the best-set advertisement measuring more than thirty inches, these prizes being made through committees at the annual meetings of the Texas Press Association. The selections are made with such care that no criticisms of the committees' decisions have ever been heard.

The interest in these contests has increased from year to year, and numerous entries are made from all sections of the state. Usually newspapers published in the large towns, employing a number of expert printers and containing from eight to sixteen pages, have captured the prizes, and their publishers have been proud of the honor of receiving even one of them.

At the last press association meeting, however, Warren Hunter, publisher of the Harper Herald, swept aside precedent and won all three of the coveted prizes with a newspaper having a regular edition of only four pages, published in a town of three hundred inhabitants, and issued by a combined editorial and mechanical force of only three persons—the editor, the editor's wife, and an apprentice linotype operator.

Unless you have seen a Texas village of only three hundred people you can't well imagine how small a place Harper really is, for that number must include everybody within a radius of two or three miles of the town. Not many men have the pluck to start a printing business where there are so few people, and especially so few business concerns to support it, and several failures have followed efforts to do it at Harper. The Herald is a 1926 resurrection of these.

No one ever started or revived a paper under more discouraging conditions than confronted Warren Hunter when he began his work with the Harper Herald. His capital consisted of only \$15 in money and an unlimited amount of

BOOSTING HARPER The Harper Herald A WONDERFUL REGION

VOLUME 41—No. 39 HARPER, COLLINGS COUNTY, TEXAS, SEPTEMBER 15, 1926 \$10 PER YEAR

CENTRAL POWER & LIGHT CO. ELECTRIFIES HARPER

Regional Division of Texas May Be Sought

DALLAS NEWS EDITORIAL FAVORS REGIONAL GOVERNMENT AS CURE FOR LEGISLATIVE INEFFECTUALITY OF STATE TEXAS LEGISLATURE

Editorial note to the effect of the Dallas News editorial, published last week, in favor of a regional division of the Texas legislature, has been received by the Texas Press Association. The editorial, which was published in the Dallas News, is a strong endorsement of the idea of a regional division of the Texas legislature, and is a valuable contribution to the discussion of the subject. The editorial is a well-written and well-organized piece of work, and it is a pleasure to see it published in the Dallas News. The editorial is a strong endorsement of the idea of a regional division of the Texas legislature, and it is a valuable contribution to the discussion of the subject. The editorial is a well-written and well-organized piece of work, and it is a pleasure to see it published in the Dallas News.

KERNVILLE'S MOST WORTHY CITIZEN

LEGISLATIVE SELECT L. A. KERNVILLE'S MOST WORTHY CITIZEN

Legislative Select L. A. Kernville's most worthy citizen

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The Poase Has Captured Mrs. Evergreen's Jimmy



Hoover's Son

Northern Feeders Pay for the Lamb

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Hoover's Son

High-Line Current Turned On Tuesday

SEVEN THOUSAND VOLT TRANSMISSION LINE OF MODERN CONSTRUCTION BEING CURRENT FROM NEW BRANCH TO HARPER

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SEVEN THOUSAND VOLT TRANSMISSION LINE OF MODERN CONSTRUCTION BEING CURRENT FROM NEW BRANCH TO HARPER

The Harper (Tex.) Herald, published by Warren Hunter. This weekly, serving a tiny community, won three prizes for its editorial and advertising excellence

pluck with which to back his desire to conduct a newspaper. In looking about for a field in which to start a newspaper and career, young Hunter went to examine his father's almost forgotten printing plant, which was stored away in the barn, and he decided to revive it and the Harper Herald.

The start was laborious and wholly unsatisfactory to this artist-publisher-editor-printer, for the two pages of the first number under his management in

1926 were an unsightly conglomeration of three different fonts of body type, both as to sizes and faces. Truly it must have made Hunter the artist weep. But it was a beginning, and, although the same type and press were used for some time, each week showed some improvement in the assortment and arrangement of the type. After a year enough capital was secured to make a payment on a linotype, and with the two faces of type cast on the machine and several

new border designs the *Herald* began to look more pleasing to its owner and the village readers, even though that old Washington press was still on duty.

This old press was used for another year, when young Hunter secured a

He is also fortunate in having a young linotype operator infused with the ideals and policies that characterize the efforts of Mr. and Mrs. Hunter, and who is always ready to turn his hand to any part of the work where it is needed.



Warren Hunter and his "right-hand man," Mrs. Hunter, who, with an apprentice linotype operator, constitute the *Herald's* entire mechanical force. On the desk is seen the silver trophy awarded to this newspaper

pony cylinder press that his father had discarded in a neighboring town for a larger press, the elder Hunter having decided that the little cylinder press had outlived its usefulness in good printing. At any rate, it looked better to Warren Hunter than the "G. Washington." So he worked it over, added new rollers, cleaned and regulated the ink fountain, and put on a soft tympan sheet, and the abandoned press was about as good for printing as ever—even if it was a bit noisy when in full career.

While job printing is almost essential to the success of the small country newspaper, the job-printing department of the *Herald* is made secondary to the publication of a complete country newspaper. Although much extra work may be necessary, the neatness and beauty of the paper are never sacrificed when a rush of additional advertising requires an increase in the number of pages or a belated rearrangement of type forms.

Mr. Hunter gives a big share of the credit for the appearance of the *Herald* to his wife, who is the local editor and works regularly with him to produce every week the best newspaper that can be issued with the limited equipment.

Much more could be said of the outstanding deeds of Warren Hunter with his *Harper Herald*—of the way he has brought a dead paper to life in a town regarded by most publishers as too small to support even a poor paper, and of the appreciation and patronage that he has established among a people formerly accustomed to regard a local newspaper with a feeling closely akin to contempt. But the greatest thing he has demonstrated is that no place is so small, no equipment so meager, that a newspaper may not win and hold the patronage and respect of its community, if only there is back of it the right kind of spirit, and that the small-town publisher may rank high among his fellows if he will.

True Salesmanship

Two farm wagons stood in the public market, each loaded with potatoes.

A customer stopped before the first wagon. "How much are potatoes?"

"Two-fifty a bag."

"That's pretty high, isn't it?"

"Taters gone up."

The housewife stopped at the next farm wagon, where she heard this story:

"These are Wisconsin white potatoes, ma'm—the best grown. We raise the kind with small eyes, so you won't waste so much in peeling. We sort them by sizes. In each bag you'll find a large size for boiling, and a medium size for baking. We wash them before we put them in sacks. You can put one of these sacks on your parlor carpet without soiling anything. I'm getting \$3 a bag for them. Shall I have them put in your car or deliver them to your home?"

The second farm wagon sold two sacks at the higher price! Price makes little difference when the sales story is properly presented.—From "*The Blotter*," house-organ of the Keller-Crescent Company, Evansville, Indiana.

What's Wrong Here?

A little, unassuming college professor walked into a newspaper office in a California town of some fifteen thousand recently and asked for front-page position for the Garden Club.

"It can't be done," he was told. "We can't publish that type of news on the front page of our paper."

"The little man wasn't satisfied and put this question to the editor: "If I should elope with one of the members of the Garden Club, would that story make the front page?"

"It certainly would," he was told.

"Which news is better for this city, the story of such an elopement, or plans of the Garden Club to beautify the city?" he asked. And the editor wisely remained silent.

This incident actually occurred in a city south of here not long ago. Any reader will realize that something was wrong. It is true that a newspaper in a large city, where there are many garden clubs, cannot find room for that type of news on page 1, but in a city of fifteen thousand, with only one garden club, what is wrong when the scandal crowds out constructive news?

The trouble is that editors of small newspapers often do not think out these things for themselves. They see the large newspapers and get the idea that the proper thing to do is to become just as "metropolitan" as possible right away. They do not realize that the large newspapers are unfortunate in that they cannot possibly give due prominence to the little wholesome things of their wide cities. That is their misfortune and the gain of the small newspaper. The small newspaper is foolish when it tries to ape the weak points of its big neighbors.—Oroville (Calif.) "*Mercury-Register*."

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month

Uniform Sale Terms Approved by Southern Master Printers

The Southern Master Printers Federation, at its convention at St. Louis, May 12 and 13, passed a resolution approving uniform sale terms recommended by the Printing Trades Secretary-Manager Association, following an address on this subject by S. F. Beatty, president of the latter organization. (See pages 49 and following of this issue for the opinions of well known printers on this important topic.)

New officers of the association are as follows: Horace G. Mitchell, of Little Rock, Arkansas, president; Harry F. Ambrose, of Nashville, vice-president (relected); V. C. Garriott, Nashville, secretary and treasurer.

U. T. A. Convention Date Changed

The annual convention of the United Typothetae of America, announced for October 13 to 16 at Boston, will be held there on October 14 to 17, according to announcement by Secretary Deviny. Columbus Day, which is a state holiday in Massachusetts, falls on Sunday, October 12, and will therefore be celebrated on Monday, October 13. For this reason the opening of the convention has been moved forward one day. All delegates should plan to arrive on Monday, however, and take advantage of the opportunity to see the historic spots in and around Boston.

Post Office Penalty Bill Attacked

At the annual convention of the National Council of Business Mail Users, held at Chicago, May 8, an attack was launched against a proposed law which, it is thought, will have an adverse effect upon the use of printed advertising. This bill advocates a charge of five cents on every piece of mail which is incorrectly addressed. All officers of the council, as follows, were reelected: Homer J. Buckley, Chicago, president; David Burpee, Philadelphia, vice-president; Frank L. Pierce, Detroit, secretary; Ivan A. McKenna, treasurer.

Turner's Chicago Office Moved

The Chicago office of Turner Type Founders Company, formerly located at 537 South Dearborn Street, has been moved to its new quarters at 226 North Clinton Street.

Newspaper Association Managers Meet at Washington

The eighth annual conference of Newspaper Association Managers, Incorporated, was held at Washington, D. C., May 13 to 16. The most important topic discussed was the matter of circulation audits. Herman Roe, the field director of the National Editorial Association,

explained his plan to promote audits for country newspapers in the twenty-eight states not represented in the Newspaper Association Managers group, sponsorship of which had already been accepted by the latter organization. The association declined to take sides in the controversy now going on between chain stores and the independents.

Trade School to Include Modern Printing Department

The new Clifford B. Connelley Trade School, now being erected in Pittsburgh at a cost of over a million and a quarter dollars, is to include one of the most up-to-date printing departments in Pennsylvania, according to plans. Frederick W. Roland, director of trade training in Pittsburgh public schools, states that printing, one of the three subjects originally taught in that city's vocational schools at their organization in 1917, is still a very rapidly growing department.

Curtis Contributes \$1,500,000 to Franklin Memorial Funds

Cyrus H. K. Curtis, internationally famous magazine publisher of Philadelphia, has contributed \$1,000,000 to the Franklin Institute Endowment Fund and also \$500,000 to the Benjamin Franklin Memorial Fund, Incorporated. And A. Atwater Kent, the well known Philadelphia radio manufacturer, has donated \$220,000 for a complete museum of the graphic arts in the memorial, as he believes that this section is most important in paying honor to "Benjamin Franklin, printer." Among the exhibits will be Franklin's composing table and his original press, along with some printed pieces produced in Franklin's plant.

On to the N. E. A. Convention!

On June 16, 17, and 18 the National Editorial Association meets in annual convention at Milwaukee, and plans are now practically complete for a program which shall yield the utmost both in constructive value and in inspirational worth, to say nothing of the entertainment features which are being so carefully arranged for everyone present.

After the convention comes the five-day trip through Wisconsin and to the Soo. The first major stop will be a banquet at Madison, where President Glenn Frank of the University of Wisconsin, and possibly Governor Kohler, will address the editors and their families. On the following day the party will continue its sightseeing trip through this very beautiful state, stopping at The Dells, at the model town of Kohler, and at Sheboygan before taking steamer for the Soo. It is such a trip as no delegate will care to miss.

Typographic Scoreboard Honored by A. B. P. Award Committee

A contest is conducted annually by the Associated Business Papers, Incorporated, for business-paper articles or any other editorial material adjudged to have been of the most outstanding merit. THE INLAND PRINTER is gratified to announce that in the contest just concluded, covering material printed during 1929, honorable mention is given the Typographic Scoreboard, a feature originated and conducted by J. L. Frazier in this publication.

The Typographic Scoreboard, an entirely unique project which may be described in brief as a monthly record of the trend in use of various type faces in the three representative periodicals—*The Saturday Evening Post*, *Nation's Business*, and *Vogue*—has aroused a marked degree of interest in printing circles and also in the field of advertising. Many requests have been received by THE INLAND PRINTER for reprints of this feature, and *Advertising and Selling*, a fortnightly publication, has been given permission to reprint the Typographic Scoreboard with proper credit after every appearance in this publication. This monthly index as to the popularity of various classifications of type with important advertisers, advertising agencies, and printers—a reliable guide to every printer in the selection and purchase of type faces—is receiving an amount of favorable recognition most gratifying to THE INLAND PRINTER.

Paper and Pulp Conference to Meet at Detroit

The Paper and Pulp Conference of the Printing Industries Division, American Society of Mechanical Engineers, will be held at Detroit on June 10. Addresses on the subject of paper-buying specifications employed by the Government Printing Office are to be delivered by B. L. Wehmhoff, G. P. O. technical director, and B. W. Scribner, chief of Paper Section, United States Bureau of Standards. Other speakers on the program are Norman T. A. Munder, Baltimore, who will describe his system of paper selection, and E. O. Reed, the technical director for Crane & Company, of Dalton, Massachusetts, whose subject is to be "Paper and Printing." Well known Detroit printing and newspaper establishments are to be inspected in the afternoon.

Aetna Makes Plant Improvements

The Aetna Paper Company, which is closely allied with the Howard Paper Company, of Urbana, Ohio, has completely rebuilt one of its fourdrinier machines producing rag-content papers, and a large addition to its mill has been constructed to provide for storage of paper. As this concern's other fourdrinier

machine was reconditioned four years ago, its equipment is now in the finest possible condition to produce high-grade papers commensurate with the company's enviable reputation. A strong sales campaign is now being planned to push Aetna lines, chief of which is the air-dried cockle-finish paper known as Correct bond. A large mill stock of this rag-content bond will be carried in all sizes and weights and in thirteen colors.

Carnegie Institute Summer Session

The summer session at Carnegie Institute of Technology, Pittsburgh, running from June 27 to August 8, offers courses in the Department of Printing in typography, presswork, and layout and design. Full college credit is granted for work done during the summer session. Applications are now being received for enrolment in these summer courses.

Lanston Issues Annual Report

Harvey D. Best, president of the Lanston Monotype Machine Company, Philadelphia, has issued an annual report which shows the company to be in impressively fine condition notwithstanding the supposed slackening of business activity. The report was printed in Frederic W. Goudy's new Deepdene and Deepdene Italic, and it states that Mr. Goudy, Lanston's art director, is now preparing the Goudy Text and Lombardic Capitals for the use of monotype-machine owners.

Italian Expert Now With Fairbanks

Announcement is made that Andrea F. Gasparinetti, a well known paper expert who has a wide knowledge of fine papermaking in Italy, France, and England as well as in America, is now associated with the Thomas N. Fairbanks Company, import division of the United States Envelope Company, and may be addressed at the company's new location, 270 Broadway, New York City.

Favors Standard-Size Window Cards

The Hardware Council, of New York City, has issued a set of suggestions as regards window cards and displays. One of the most important points made is that sizes of window cards should be standardized, in which event dealers could make their cards more effective by placing them in permanent frames. The council suggests the use of six standard sizes.

A. T. F. to Sell Babcock Presses

The Babcock Printing Press Manufacturing Company, New London, Connecticut, announces that the American Type Founders Company has been appointed sole distributor for Babcock presses, cutters, and creasers in the United States and British Columbia.

International Printing Ink to Merge With Newport Company

John M. Tuttle, the president of the International Printing Ink Corporation, announces that his organization is effecting a merger with the Dyestuffs and Chemical Division of the Newport Company of Delaware. It is reported that a third concern may be included in this merger. One important result of this consolidation, according to the announcement, is expected to be the development of new pigment colors and the application of certain dyestuff colors for use in ink.

Pittsburgh Printer Wins Award

Paul Blazek, native of Czechoslovakia, but now the owner of a Pittsburgh printing and bookbinding plant and publisher of about a dozen foreign-language newspapers and magazines, has been awarded first prize for his exhibit in the printing and bookbinding section of the International Danube Fair, Bratislava, Czechoslovakia, in competition with the work exhibited by printers and bookbinders of twenty-two nations. Mr. Blazek's exhibit comprised over a hundred specimens of work from his plant, the Slavia Printing Company, Incorporated, printed in several different languages and illustrating many styles of typography and binding.

At the age of seventeen Paul Blazek came to America alone and penniless, but today he has a business which might well be envied by many native Americans. For many years he has been a leader in Americanization work among immigrants, and his books, newspapers, and magazines have presented current subjects in languages which these newcomers can read. During the World War Mr. Blazek conducted publicity work among the immigrants for the United States Government. After the war he was offered the position of director of the Czechoslovakian government printing office, but he declined this offer.

Death of Frank B. Wiborg

Frank B. Wiborg, formerly vice-president of the Ault & Wiborg Company, inkmaking concern, died on May 12 at his home in New York City at the age of seventy-five years. For years he had been a leading figure in the ink business and related trade circles, and in 1926 published a book on the history of printing ink. His death will be mourned by many friends and business associates.

Death of Edward Gallaway

Edward Gallaway, president of the Printers Estimating School, Chicago, died in that city on May 10 at the age of sixty-seven years. Mr. Gallaway had established the estimating school six years ago, when he was employed as chief estimator with R. R. Donnelley & Sons Company. He was the author of two texts on estimating, one of which was published only within the last few months.

Stereotyped Plates From Fine Cuts

A new department for the making of Rapid mat fong has been established by the Rapid Electrotpe Company, Cincinnati. Two grades of mat fongs are made, one for producing stereotypes from fine-screen halftones and the other for newspaper and similar work. Stereotypes from fine engravings are plated with chromium to give long life and to permit of the same finish that is applied to electrotypes. The mats are made on a flat-pressure machine, which is said to afford rapid and economical production. The new mat fong may be purchased from the Rapid Electrotpe Company for use by the trade in other cities.

Cutler-Hammer Purchases Union Electric Manufacturing

Cutler-Hammer, Incorporated, Milwaukee, announces that it has purchased the assets of the Union Electric Manufacturing Company, also of Milwaukee, manufacturer of a comprehensive line of drum-type motor-control

apparatus. The branch offices and warehouse stocks of both companies are being consolidated immediately, and Cutler-Hammer will be prepared to supply any needs of its customers in drum-type motor-control apparatus.

The factory of the Union company will be operated as a manufacturing division of Cutler-Hammer. E. F. Le Noir, president of the absorbed concern, has now joined the Cutler-Hammer sales staff, and most of the Union personnel will be taken on as members of the Cutler-Hammer organization.

Death of Clark Briggs

Clark Briggs, printer and editor of Rome, New York, died on May 10 at the age of seventy-three years. At the age of seventeen he completed his apprenticeship in the plant of the *Roman Citizen*, and in later years became one of the proprietors of this newspaper. Since 1904 Clark Briggs had conducted a commercial printing shop in Rome in partnership with his son, Edwin S. Briggs.

Crown Zellerbach in New Building

The new Crown Zellerbach Building, at 343 Sansome Street, San Francisco, was opened early in May, and is now housing the executive and administrative staffs of the Crown Zellerbach Corporation. The building is of steel-frame construction and twelve stories in height, and the rentable area aggregates 65,000 square feet. Over five stories are devoted to the executive offices and to the offices of affiliated and associated companies.

United States Envelope Company Prepares Mail Campaign

A direct-mail campaign in behalf of Columbian clasp envelopes is being furnished to printers by the United States Envelope Company, Springfield, Massachusetts. An attractive kit has been prepared which will increase sales of printed envelopes. Requests for this portfolio should be forwarded to your paper dealer or to the company at Springfield.

Photoengravers Adopt Arbitration Plan for Settling Disputes

The American Photo-Engravers Association, at its recent meeting in Rochester, New York, made arrangements to utilize the facilities of the American Arbitration Association in settling of business controversies without recourse to litigation, and this agreement also makes it possible for members of the American Photo-Engravers Association to take advantage of this method for disposing of such problems. Any additional information on this progressive step may be secured by writing to the photoengravers' organization or to the American Arbitration Association, located at 521 Fifth Avenue, New York City.

Dedicate Harding Hall at G. P. O.

The dedication of Harding Hall, in the Government Printing Office at Washington, D. C., took place on May 23. Major George L. Berry, president of the International Printing Pressmen and Assistants' Union, was the speaker for the afternoon ceremonies, and Charles P. Howard, president of the International Typographical Union, delivered an address at the evening exercises. The music for the dedicatory services was furnished by the United States Marine Band Orchestra.

Canadian Tariff Reduces Rate on Some American Machinery

The Canadian tariff changes on printing machinery included in the budget presented by Minister of Finance Dunning before the House of Commons at Ottawa fall considerably short of following the Canadian printers' recommendations, according to *The Canadian Printer and Publisher*. The scope of item 412a (formerly 442) has been broadened to include some equipment which under old item 453 paid 27½ per cent tariff if from the United States or Germany; but under 412a the tariff on said equipment has been reduced to 10 per cent. The favored-nation or intermediate rate on the same items was reduced from 25 to 5 per cent, and under British preference from 15 per cent to free. The rate on color plates from the United States or Germany is 20 per cent, as it was under the old tariff. The printing and allied industries of Canada asked for free entry of printing-plant equipment from the United States, and are by no means satisfied with the new rates provided.

Hearst Papers Ban Initial Letters

William Randolph Hearst has sent forth instructions against the use of initial letters in news and feature-page composition, the only exceptions being the *American Weekly*, the March of Events sections, and also Brisbane's Sunday editorial pages. "Today," the Brisbane daily column, comes under the new ban. Editors are allowed to have the first word of the article in caps if they desire. Mr. Hearst expects to save a total of approximately one hundred thousand dollars during the year of 1930 through the elimination of this uneconomical feature of newspaper composition.

Booklet on French Type Faces

The Continental Typefounders Association, 216 East Forty-fifth Street, New York City, has issued a booklet showing the use of two of the best-known French type faces, L'Astrée and Le Mercure. A copy of this booklet will be sent to any printer requesting it.

New Postal Regulations Adopted

The Post Office Department announces the adoption of two regulations which authorize much wider use of the metered-postage privilege. Hereafter first-class mail to the extent of 300 pieces may be deposited in street package collection boxes after being stamped with the metered-postage symbol. And the second change permits the miscellaneous parcel-post packages to be stamped by the meter machine, printing either directly on the wrapper or on gummed labels which may be pasted onto the parcels. Heretofore this was allowed only for packages of identical size and shape mailed in lots of at least 250.

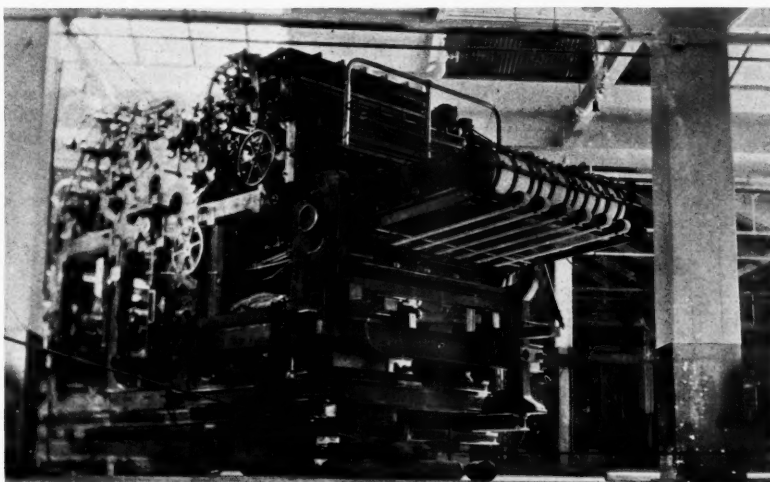
Agencies Asked to Terminate Demands for Publicity

The Massachusetts Press Association, meeting at Boston on May 12, adopted a resolution asking the members of the American Association of Advertising Agencies to "abandon by January 1 the present unethical and destructive element known as 'free publicity.'" Another resolution passed, concerning agency commissions, read in part as follows: "the Massachusetts Press Association seriously questions whether the 'recognized' advertising

agencies are in fact the true representatives of the publisher and the advertiser and entitled to a commission. The association recognizes, however, that in principle and theory the existing system has developed newspaper advertising into an important factor in the business life of the nation, and therefore suspends consideration of any drastic change in this system until January 1, 1931."

Huge Presses Relocated Without Disassembling Them

The McCall Publishing Company, Dayton, Ohio, recently undertook a difficult piece of work in moving fifteen thirty-five-ton four-color McKee presses a distance of about five hundred feet in the plant without disassembling them and with hardly any change from



A difficult job was undertaken when its fifteen thirty-five-ton McKee presses were shifted intact from one section to another in the McCall Publishing Company plant, Dayton

perfect register, according to information furnished by Albert Noelcke of that city. The work was handled by a local firm of movers and riggers, and was consummated at the average rate of about one and a half presses a day. The presses moved were built by the C. B. Cottrell Sons Company.

Springfield Exhibits Graphic Arts

As the first fruits of the newly organized Graphic Arts Association of Springfield, Massachusetts, an interesting and also comprehensive exhibit of printing and allied industries was opened to local citizens on May 9, in the Myrick Building. Typography, presswork, commercial art, engraving, electrotyping, binding, and numerous other forms of the graphic arts are on display, and the intention is that the material in this showing shall be changed from time to time so that interest shall be sustained. The idea might well be utilized by other organizations appreciating the value of focusing the public's attention upon the real importance of the graphic arts.

Establish Ink Research Service

The International Printing Ink Corporation announces the establishing of a new centralized research and engineering service for the assistance of printers and all others who are buyers of printing inks. It is located at 432 West Forty-fifth Street, New York City.

Hold Seventh District Typothetae Convention at Detroit

The Seventh District Typothetae convention was held at Detroit on May 22 and 23, and an excellent program was presented for the members in attendance. Following the address of welcome by George R. Keller, president of the parent organization, a discussion of "The Opportunities and Responsibilities of Management" was presented by Fred W. Gage, president of the Gage Printing Company, at Battle Creek. Elmer J. Koch, secretary of the Cleveland Graphic Arts Club, then gave a talk on financial ratios.

The address of Executive Secretary Deviny, on "Typothetae Training for Management," opened the afternoon session, and the discus-

sion of cost figures by Barger G. Nix, cost accountant for the Corday & Gross Company, Cleveland, was another feature of Thursday's program. The Friday meeting included addresses by the following speakers: A. B. Dufendach, president of the A. B. Dufendach Company, South Bend, whose address was presented by his son; Fred G. Fletcher, president of the Toledo Typothetae; T. G. McGrew, U. T. A. field secretary, and Leslie M. Gray, who is the president of the Detroit Club of Photo-Engravers.

One especially valuable feature of the convention was in charge of Mabel H. Dwyer, the supervisor of cost and accounting for the Typothetae-Franklin Association, of Detroit, who spoke on Thursday. All Detroit members were invited to submit their balance sheets for examination by the U. T. A. cost experts during the convention, and fourteen took advantage of this opportunity. On the basis of this confidential scrutiny each of the printers received practical suggestions through which weak links in his operating methods could be strengthened and his profits thereby increased. This constructive plan might well be employed at other printers' conventions.

Tacoma Printing Firms Merge

M. R. Martin Company, Incorporated, of Tacoma, and the Frank M. Lamborn Printing Company, Incorporated, of that city, have merged in a new printing organization under the firm name of Lamborn-Niles-Armstrong,

Incorporated. The officers of this new printing firm are: Frank M. Lamborn, the president; Irving I. Niles, vice-president; C. Howard Armstrong, secretary; F. Morris Lamborn,

Jr., treasurer. The printing concern will be operated on the second and third floors at 925 Commerce Street, while the retail stationery store will be located at 926 Pacific Avenue.

New and Important Developments in Field of Printers' Equipment

A MIEHLE TWO-COLOR PRESS known as the No. 3 two-color is being announced to the industry by the Miehle Printing Press & Manufacturing Company, Fourteenth Street and South Damen Avenue, Chicago. The practical speed of this new press is 2,400 impressions an hour, and the size of the largest sheet which can be delivered is 32 by 45½ inches. The type-bed size is 35¾ by 46 inches; type matter locked in chase, 29 by 42 inches. In design and operation this new press is similar to other Miehle two-color presses. Additional information may be secured by writing to the company at the address given above.

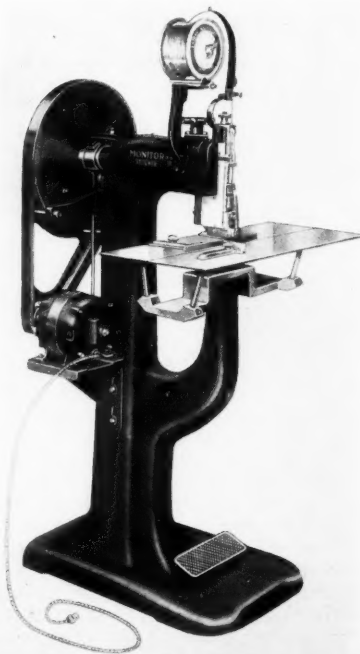
A NEW KELLY PRESS known as Kelly automatic No. 1 is being produced by the Kelly Press Division, American Type Founders Company, El Mora Avenue, Elizabeth, New Jersey. This press is intended to fit in between the Style B and the No. 2. The massive one-piece column insures rigidity, high speed, and proper alignment of working parts. The bed movement is a smooth rack-and-gear combination with Scotch yoke reversing mechanism, and the ink-distributing mechanism is of

stock ranging in size from 8½ by 11 to 22 by 28 inches. Additional details may be secured by writing to the company.

A MOHR PORTABLE SAW having many advantageous features has been marketed by the Mohr Lino-Saw Company, of 609 West Lake Street, Chicago. This new saw was developed especially for the hand sawing of slugs and makeup material, and its portability makes it unusually valuable when sawing must be done with the least amount of handling or waste of time. The saw can be operated while on a movable table or can be placed on a stone, bench, material cabinet, etc. It is equipped with an automatic gripper, and gives immediate action when required. The capacity of the machine is 60 picas, with an extension to 120 picas, and the point gage allows as fine measurements as can possibly be required. Other information on this saw may be obtained by addressing the company.

A HIGH-SPEED STITCHER FEEDER known as the Pony Christensen stitcher feeder is being marketed by the Dexter Folder Company, of

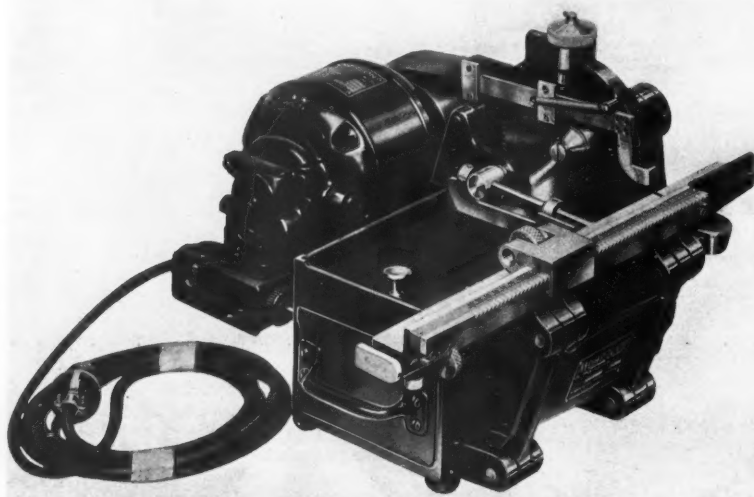
THE MONITOR MASTER STITCHER, brought out in two models—112 and 114—is now being marketed by the Latham Machinery Company, 1147 Fulton Street, Chicago. A newly designed narrow stitching head helps make the machine foolproof and accurate and allows high speed without errors or tears in the stock. The new stitcher will work as rapidly as the operator is able to run it, and an experienced operator can produce a vast amount of work with this machine. No. 112 stitches from two sheets to half an inch in thickness;



Monitor master stitcher, designed for accurate work and high-speed production

No. 114 handles from two sheets to one-fourth inch in thickness. The working apparatus is mounted on a solid one-piece base which cannot vibrate or rumble. Other details may be secured by writing the company.

A NEW TYPE-HIGH MACHINE is being marketed by the F. Wesel Manufacturing Company, Scranton, Pennsylvania. The knife-bar and frame are self-contained, and the knives are held in perfect alignment and readily adjusted. A micrometer gage indicates adjustments down to a thousandth of an inch. A very important feature of the machine is the vacuum chip remover, which disposes of dust and small particles of metal and grit while the machine is operating and eliminates marring of plates or wasting of time in hand brushing. The dust and chips are carried to a receiver on the floor through a flexible tube. Power is transmitted by a single belt, and in case of belt breakage the entire mechanism stops instantly. Power transmission to the table is by gears, with a rapid, steady forward movement assuring an even and accurate cut. Maximum size of work handled is 14 by 26 inches. The feed mechanism runs in oil in a dustproof case. The machine requires 3 feet 3 inches by 6 feet 6 inches of floor space. Additional information may be obtained by addressing the company.



Mohr portable saw, developed especially for hand sawing of makeup material. Rapid action and extreme portability are among the valuable features of this new saw

the pyramid type. Roller equipment consists of three form rollers, two steel distributors, two top riders, large ink drum, ductor, and ink plate. The Kelly blast and rotary suction type of feeder is used, this being integral stationary equipment similar to the feeders on other Kelly presses. Adjustable drop guides make possible easy sheet register. The electrically operated brake is effective regardless of press speed. The delivery conveyor frame of the extension delivery can be instantly raised and fastened when removing forms or making corrections. Without any part changes in the feeding mechanism the No. 1 handles

28 West Twenty-third Street, New York City. This new machine handles inserting and also the stitching of saddle-bound work at a speed chiefly controlled by operators' skill. Maximum speed is 9,000 operations an hour, with two, three, or four stitches to each operation. Single booklets of page sizes from 2½ by 5 to 12 by 18 inches can be handled; or, in gangs of two or more up, in sizes from 2½ by 8 to 12 by 27 inches. The Pony Christensen is considered an efficient money-saving machine for binderies requiring a fine quality of work as well as high-speed production. Additional information may be secured from the firm.

THE INLAND PRINTER

J. L. FRAZIER, Editor

MILTON F. BALDWIN, Associate Editor

Published monthly by

THE INLAND PRINTER COMPANY

330 SOUTH WELLS STREET, CHICAGO, ILL.

NEW YORK ADVERTISING OFFICE, 1 EAST 42D STREET

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER
330 SOUTH WELLS STREET

Vol. 85

JUNE, 1930

No. 3

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Advertising Council of Chicago; New York Employing Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association; Chicago Club of Printing House Craftsmen.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements to secure insertion in the issue of any month should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods are required to satisfy the management of this journal of their intention to fulfill honestly the offers in the advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., Farringdon Road, London, E. C., England.

WM. DAWSON & Sons, Cannon House, Bilgrim Street, Ludgate Circus, London, E. C., England.

ALEX. COWAN & Sons (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

ALEX. COWAN & Sons (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

AGENT WANTED

AGENTS WANTED

for all kinds of high class printing inks. Specialty: gold and silver bronze ink readily prepared for use. Please write to GEBR. JANECKE & FR. SCHNEE-MANN, Hannover, Germany.

BIDS WANTED

STATE OF ILLINOIS—Proposals for printing and binding which may be done and performed anywhere in the State of Illinois. Sealed proposals will be received until 10 o'clock A. M. on Wednesday, June 4, 1930, at the office of the Director of Purchases and Construction, in the Capitol, Springfield, Illinois, for contracts to furnish the various classes of printing and binding, which printing and binding may be done and performed anywhere in the State of Illinois, for the period of six months or one year, from July 1, 1930, as may be deemed to be for the best interests of the state in the discretion of the Director of Purchases and Construction. Separate bids are solicited for each class or sub-class of articles to be furnished or work to be done, and each of such class or sub-class shall be let under a separate contract. The Governor and the Director of Purchases and Construction shall thereupon fix a time, which shall not be more than ten (10) days thereafter, when contracts will be publicly awarded, or such contracts may be publicly awarded on the same day that bids are opened and publicly read. The award of contracts will be made by the Director of Purchases and Construction, with the approval of the Governor, to the lowest and best bidders for the interests of the State of Illinois, whose bids are in conformity with the requirements of the proposals. The Director of Purchases and Construction reserves the right, with the approval of the Governor, to reject any or all bids, or bids for separate classes or sub-classes if in his opinion such action would be to the interests of the State of Illinois. Each bid, the total amount of which is less than twenty-five thousand dollars (\$25,000), must be accompanied by a certified check of five hundred dollars (\$500), and each bid the total amount of which is twenty-five thousand dollars (\$25,000) or more, must be accompanied by a certified check in the sum of one thousand dollars (\$1,000). Each bid must also be accompanied by a provisional agreement, under seal, executed by the bidder, to the effect that if such bid be accepted and if he shall fail to execute a contract and execute a bond within the time and conditioned as required by law, then, and in either such case, the amount of such certified check shall become absolutely the property of the State of Illinois and may be retained by the State as and for liquidated damages. Contracts will be entered into for supplying the various quantities of work and materials above mentioned required by the State of Illinois, whether more or less than the amounts estimated by the Director of Purchases and Construction. Blank proposals containing the instructions, schedule and specifications may be obtained by addressing Department of Purchases and Construction, HENRY H. KOHN, Director, H. L. Williamson, Superintendent of Printing, The Capitol, Springfield, Illinois. STATE OF ILLINOIS—Proposals for paper and stationery, and for lithographing, engraving, etc. Sealed proposals will be received until 10 o'clock A. M. on Wednesday, June 4, 1930, at the office of the Director of Purchases and Construction, in the Capitol, Springfield, Illinois, for contracts to furnish all classes of printing paper, cover paper and other paper and envelopes, and stationery and stationery supplies for the State, and to do the lithographing, engraving, electrotyping, plate printing, and other like printing for the State, for the period of six months or one year, from July 1, 1930, as may be deemed to be for the best interests of the State in the discretion of the Director of Purchases and Construction. The kinds, quality and quantity of such paper and the size and weight per ream are as described in Specifications on file in the office of Superintendent of Printing, at the Capitol in Springfield. Separate bids are solicited for each class or sub-class of articles to be furnished or work to be done, and each of such class or sub-class shall be let under a separate contract. 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Williamson, Superintendent of Printing, The Capitol, Springfield, Illinois.

Megill's Patent
SPRING TONGUE GAUGE PINS
Reg. U. S. Pat. Office



QUICK ON. The universally popular
Gauge Pin. \$1.80 dozen

Megill's Gauge Pins for Job Presses

Accurate and uniform. We make a large variety. Insist
on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY

Established 1870

761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent
DOUBLE GRIP GAUGES



WISE GRIP. Adjustable. Used for
any Stock. \$2.50 set of 3.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

BOOKS AND SYSTEMS

PROOF-READING AND STYLE FOR COMPOSITION for printers, editors, authors and copy-readers; 386 pages, \$3.75. JOHN F. DOBBS, The Academy Press, 112 Fourth Avenue, New York, or Room 826, Union League Building, Los Angeles, Cal.

BOOKS AND SYSTEMS for printers and publishers. Send 2c postage for illustrated catalog. PORTE PUBLISHING CO., Salt Lake City, Utah.

BUSINESS OPPORTUNITIES

NEW YORK OFFICE AND REPRESENTATION for large publisher, printer or engraver, including personal representation of the high type rarely available. Unusual contacts and knowledge of the game. C 238.

FOR SALE

MAGAZINE PRESS, 192 pages single color or 96 pages two color; page size 9 x 12 inches trimmed; untrimmed 9 1/4 x 12 1/4 inches to 9 1/2 x 11 inches, 73 inch cut-off; maximum paper roll 73 1/4 inches, minimum 66 inches; delivers six 32's, twelve duplicate 16's, six 16's, or three 32's, twelve duplicate 8's; unusual opportunity; used only three years; cost \$60,000; present price \$27,500. Also one Cottrell magazine press, 32 pages, single color; page size untrimmed 9 1/4 by 12 1/4 inches maximum; 8 3/4 x 12 1/2 inches minimum; cutoff 50 inch; maximum roll 36 1/2 inch, minimum roll 34 1/2 inch; deliver as two 16's, closed heads; also 96 pages untrimmed 6 3/4 by 8 3/4 inches, parallel fold cutoff 50 inch; maximum roll 52 1/2 inches, delivers six 16's; price \$10,000; also same press, two colors, both sides, \$14,000. H. H. HEINRICH, Inc., 15 Park Row, New York.

FOR THAT SPECIAL JOB in new department or for whole plant, buy selected rebuilt or used printing and binding equipment; the majority of our sales are to good rated firms; many good values in Miehle two-revolution presses direct from shops or factory rebuilt in our shop—sizes 26 x 34 to 46 x 68 inches. Buy now while prices are still low; selling several plants. Write for Spring Bulletin. One of our good buys is two 46 x 62 No. 2-0 Miehles with Miehle extension pile deliveries, spiral gear drives; prices f. o. b. Chicago \$2200 and \$2500. Another buy is a 46 x 65 Miehle with extension pile delivery, Cross feeder, price on floor Chicago \$2500. New equipment and supplies. THE WANNER COMPANY, 716 S. Dearborn St., Chicago, Ill.

HERE'S AN EXCELLENT BUY—Miehle No. 1 in fine condition, size 39 by 53 with chases, rollers and motor complete; one Seybold die cutter, latest model, large size 40 by 60, complete with three fine cutting blocks; one Brackett upper flat stripping Model No. 2A stripping machine, in perfect condition. If interested in saving money, write or wire the KILGORE MFG. COMPANY, Westerville, Ohio.

CHECK REGISTER, halftones, papers, etc., with pocket microscope; magnifies 25 diameters, area 625 times; every foreman, pressman should have one; \$1.00 each; 10% discount lots of three; money back if not satisfied. DuMAURIER CO., Dept. 466 A, Elmira, N. Y.

SMALL DEXTER FOLDER, good condition; minimum sheet 3 1/2 by 8 1/2; maximum sheet 14 by 20; makes 1 parallel fold, then 2 angle folds and 2 parallel folds. Inquire FORT WAYNE PAPER BOX COMPANY, Fort Wayne, Ind.

FOR SALE—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York City; 166 West Jackson Blvd., Chicago.

FOR SALE—36" x 72" four-color Meisel roll product rotary press; complete with specially adapted A. C. current motor equipment; machine practically new; immediate delivery. C 229.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 727 S. Dearborn St., Chicago, Ill.

FOR SALE—50-inch Seybold "Dayton" cutter. C 169.

HELP WANTED

Foremen

FOREMAN, capable of producing the best of color and halftone printing; state your experience in full, age, etc., giving us as understandable a record of yourself as possible; union. SCHWABACHER-FREY, 510 Third Street, San Francisco, Cal.

Managers and Superintendents

WANTED—High-grade man for superintendent of pressroom and composing room; familiar with better grades of flat-bed printing, including two-color Miehles; process color printing; plant located in small Ohio city; open shop; want a man capable of superintending planning, layout and presswork; good salary and opportunity to become interested in old established successful concern to man who makes good; state experience, age, salary in first letter. C 239.

Miscellaneous

LEARN LINOTYPING or Intertyping at home, spare time study; steady work \$55 a week; the Thaler System of linotype operation, together with a complete all-metal Thaler keyboard, given with each course, makes learning easy and interesting. Write now for details and special short-time offer. THALER SYSTEM, 26 Legal Bldg., Washington, D. C.

Salesmen

WANTED—Salesman to call on publishers with distinctive newspaper features; a newspaper executive is preferred; must own motor car to travel. WALTER L. TOBEY, P. O. Box 65, Hamilton, Ohio.

INSTRUCTION

LEARN LINOTYPE, Intertype operating at home; the Standard System is a ten-finger touch system for operating Linotype and Intertype machines; new in principle, easy to learn, remarkable results; a system that develops high speed operators with unusual accuracy. Remember—it's a ten-finger touch system. Fifty progressive lessons, with keyboard for home study. Write for details. THE STANDARD SYSTEM, 42-11 Twenty-First Avenue, Long Island City, N. Y.

MILO BENNETT'S SCHOOL—The world's best and one of the oldest; fine intertypes and linotypes, good building and surroundings; practical course at the big school, \$10 per week; correspondence course, with keyboard, \$28; any one desirous of increasing speed or taking up linotype or intertype operation or mechanism, write for free catalog. MILO BENNETT'S SCHOOL, Toledo, Ohio.

SITUATIONS WANTED

Bindery

BINDERY FOREMAN with long and thorough experience in all classes of bindery work, pamphlet to full bound, Cleveland and Dexter Folders, forwarding, finishing, etc.; good executive and mechanic; takes position any city in U. S. C 179.

Composing Room

FOREMAN—Small or moderate-sized composing room; experienced typographer; good judge of color values; good manager; union; age 37; prefers Eastern location. C 236, care Inland Printer, 1 East 42d St., New York.

MONOTYPE COMBINATION OPERATOR open for position about June 15th; nine years' trade plant experience; fast and accurate on keyboard, between 5,000 and 6,000 ems per hour; Philadelphia schooling. C 167.

SITUATION WANTED—Linotype machinist or assistant machinist; non-union; references furnished; ability to foremanize linotype department or trade plant. C 231.

COMPOSITOR, job, 24; three years' experience; well educated; careful proof-reader; California situation preferred. GEORGE ADAMS, 280 Oak St., San Francisco.

Editor

MANAGING EDITOR—Twenty years a printer, past fifteen a publisher, having sold, will accept suitable desk on a strong weekly, semi-weekly, or small daily; competent all work except web presses, and Intertype mechanic; prefer Great Lakes state or near South; minimum salary \$50 per week; September 1st, sooner if urgent. C 234.

Executives

EXPERIENCED PRINTER-JOURNALIST of good ability and record wants position; can qualify as managing editor of country weekly; editorial writer or columnist on small city daily; layout man, ad-writer and solicitor; proof-reader; job and ad man (city or country) or make-up man on small city daily; married, middle-aged, sober and reliable; both city and country experience; best of references. O. BYRON COPPER, Fremont, Nebraska.

HIGH-GRADE EXECUTIVE with years of practical experience in plant and office; know plant and office management, estimating, sales, production, buying, cost systems; have had complete management of business; production manager of plants doing around a million a year business; a young man who can produce results. C 82.

EXECUTIVE, 22 years' experience; can produce any class of work, get production and quality; desires change with modern concern located in country or small city; present salary \$7,500; would consider less; age 36; Christian. C 235, care The Inland Printer, 1 East 42d St., New York City.

Foremen

TO THE PRINTING PLANT OWNER who is not satisfied to mark time to slow music, this active practical printer (all departments) offers the experience a general foreman-superintendent should have to get work out right and right on time; can handle every operation from the frame to estimating, purchasing, customer contact and getting more business, to figuring billing charges; American; tireless worker; strictly high-class; member various Masonic bodies; middle age; go anywhere. C 100.

Dissipate Static . . DOYLE ELECTRIC SHEET HEATER . . Prevent Offset

Conquer Lint . . DOYLE VACUUM SHEET CLEANER . . Conquer Dirt

Doyle's Brilliant Gold Ink
Doyle's Setswell Compound

J. E. DOYLE COMPANY
310 Lakeside Ave., Cleveland, Ohio

Doyle's Liquid Reducer
Doyle's Fast Dryer

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Managers and Superintendents

PRESSROOM OR SHOP SUPERINTENDENT by a practical craftsman schooled by experience in all branches of the printing industry; one who understands the value of production in relation to quality and profits; thoroughly understands cost and estimating systems; specialist in book, catalogue and magazine work, black and color; under 40; successful; good reason for making change. C 183.

PRINTING SUPERINTENDENT—Practical man of wide experience and proven ability on commercial, publication, catalog and fine process color work; can take full charge of your plant and give a satisfactory production in both quality and quantity; a money maker for any plant; good references. C 156.

LITHOGRAPHER, formerly a pressroom foreman; good executive and organizer wishes to locate with firm operating or desiring to open an offset department. C 233 care The Inland Printer, 1 E. 42d St., New York.

SUPERINTENDENT of printing plant; five years with present employer; desires change; interested only in a large shop doing highest grade catalog and process color printing. C 237.

Pressroom

CYLINDER PRESSMAN, twelve years' experience on high-grade half tone and color work; age 35. C 232.

Proofroom

PROOFREADER AND OKAY MAN; thorough and exact; especially experienced in law work; open shop. C 240.

Stereotyper

GOOD JOB STEREOTYPY is open for position. C 114.

BUSINESS DIRECTORY**Air-Conditioning and Humidifying Systems**

UTILITY HUMIDIZERS have outdied all other makes combined in the printing trade of New York City; also oxidizers, neutralizers, ink, wax and bronze absorbers. **UTILITY HUMIDIZER CO.**, 239 Centre St., New York.

HUMIDIFYING SYSTEMS with automatic control. Low first cost and operation. Write **THE STANDARD ENGINEERING WORKS**, Pawtucket, R. I.

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Balers

AVAILABLE in six sizes, fully guaranteed. Will ship on order thirty days' trial. **BUSINESS MEN'S PAPER PRESS CO.**, Wayland, Mich.

ECONOMY BALER CO., Ann Arbor, Mich., U. S. A. Manufacturers of Economy baling presses, a press for every purpose. Send for circular.

Belt and Tape Lacings (Hinged Metal)

FLEXIBLE STEEL LACING COMPANY, 4655 Lexington Street, Chicago.

Bookbinding Machinery

BRACKETT STRIPPING MACHINES for library, job and edition binderies; catalog publisher; blank book, stationery, school supply, tablet and paper box manufacturers. Descriptive circulars and stripped samples on request. **THE BRACKETT STRIPPING MACHINE CO.**, Topeka, Kan.

OVERSEWING MACHINES, book sanders, gold layers, decorators, all equipment for library book binders. **OVERSEWING MACHINE CO.**, 368 Congress Street, Boston, Mass.

ROTARY GATHERING TABLE, variable speed; cuts cost of gathering in half. **EFFICIENCY BINDERY TABLE CO.**, 12130 Eggleston Avenue, Chicago.

Brass Rule

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Brass Typefounders

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Bronze Ink

DEPENDABLE GOLD AND SILVER printing inks are readily prepared by mixing our Universal Bronze Ink Varnish with gold bronze and aluminum ink powders, for general use on job, cylinder and highspeed presses. **GEM BRONZE INK COMPANY**, 1108 Locust Street, Philadelphia, Pa. (Cable address: "GEMBRONZE," Philadelphia.)

Bronze Powders

EDWARD C. BALLOU CORPORATION, 456 Fourth Avenue, New York City. Manufacturer and importer of finest quality printing bronzes.

Bronzing Machines

LACO FLAT BRONZING MACHINES with 9-time dusting, 4-time rubbing and double-action cleaning apparatus, built by **LACO MASCHINEN-FABRIK**, Paul Tschentscher, Leipzig W 33, Postfach 55, Germany.

THE MILWAUKEE flat-bed bronzer can be used with any press. **C. B. HENSCHEL MFG. CO.**, Milwaukee, Wis.

COLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York City.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual, "How to Make Chalk Overlays." **A. M. COLLINS MFG. COMPANY**, 1518 Walnut Street, Philadelphia, Pa.

Composing-Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses

AMERICAN TYPEFOUNDERS CO.—Kelly presses, Kelly Automatic jobber.

Deckle-Edging Machinery

DOUBLE OR SINGLE HEAD, with or without creasing attachment. **THE LESTER & WASLEY CO., INC.**, Box 4, Norwich, Conn.

Easels for Display Signs

EASELS for display signs. **STAND PAT EASEL CORP.**, 66-72 Canal Street, Lyons, N. Y.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, 38 Park Row, New York. Send for catalog.

Electrotypers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Embossing Composition

FOR COLD EMBOSsing try Eveready Embossing Wax; you can make a counter ready for embossing in fifteen minutes. Sample on request. **OTTO SCHMIDT**, 8906 134th Street, Richmond Hill, N. Y.

STEWART'S EMBOSsing BOARD—Easy to use, hardens like iron; 5 3/4 by 9 1/2 inches; 12 for \$1.25 postpaid. **THE INLAND PRINTER COMPANY**, Chicago.

Envelopes

ILLINOIS ENVELOPE CO., Kalamazoo, Mich. Manufacturers quality envelopes—all descriptions. Let us quote on your envelope requirements—it will pay.

Folding Machines—Automatic

RUSSELL ERNEST BAUM, 615 Chestnut Street, Philadelphia, Pa.

Gold Inks

EDWARD C. BALLOU CORPORATION, 456 Fourth Avenue, New York City. Gold and silver inks a specialty.

Grippers

GRIPPERS for all makes of job presses and feeders; 8x12, \$8.00; 10x15, \$9.00; 12x18, \$10.00; 14 1/2x22, hand fed, \$11.00; 14 1/2x22, C. & P. Automatic, \$12.00. In use for ten years. **THE CASPER GRIPPER CO.**, Erie Bldg., Cleveland, Ohio.

Inks

OFFSET and letterpress. **ACHESON INK COMPANY, Inc.**, Skillen Street, Buffalo, N. Y.

Lamp Guards (Plain, Reflector and Portable)

FLEXIBLE STEEL LACING COMPANY, 4655 Lexington Street, Chicago.

Line-up Tables

CRAFTSMAN LINE-UP TABLE CORP., 49 River Street, Waltham, Mass. Chicago office: 940 Transportation Building.

Lithographers

LUTZ & SHEINKMAN, INC.
LITHOGRAPHERS
2 Duane Street, New York

MICHAELSON LITHOGRAPH CO., INC., 21-55 Thirty-third Street, Bush Terminal, Brooklyn, N. Y. Commercial and color lithographers.

Lithographers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Mailing Cartons

WHEELWRIGHT SAFEWAY MAILERS. Envelopes of laminated cardboard; superlative protection in transit. Send for prices. **SAFEWAY SALES CORP.**, 126 Massachusetts Ave., Boston, Mass.

Make Your Cuts

ANYBODY CAN MAKE CUTS at trifling cost with my simple transferring and zinc etching process; price \$1.25. Particulars, many specimens and testimonials for stamp. **THOS. DAY**, Windfall, Ind.

Numbering Machines

TYPOGRAPHIC HAND and Special. **THE AMERICAN NUMBERING MACHINE CO.**, Brooklyn, N. Y.; Branch, 123 W. Madison Street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Offset Presses

COLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York City.

Opaque

"Acheson Opaque." ACHESON INK COMPANY, Inc., Skillen Street, Buffalo, N. Y.

Overlay Process for Halftones

CHALK OVERLAY PROCESS dissolves, no acids; simple, practical. Free sample, etc. DURO OVERLAY PROCESS, 579 Ravenswood Circle, Wauwatosa, Wis.

FREE MANUAL, "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 1518 Walnut Street, Philadelphia, Pa.

Padding Composition

JOHNSON'S ELASTIC padding composition; costs more but worth more. WM. R. JOHNSON CO., INC., 72 Columbia Street, Seattle, Wash.

Paper Cutters

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Patents—Trade Marks

PROTECT your inventions and trade marks. Complete information sent free on request. LANCASTER, ALLWINE & ROMMEL, Registered Patent Attorneys, 476 Ouray Bldg., Washington, D. C.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern office, 38 Park Row, New York. Send for catalog.

JOHN ROYLE & SONS, Paterson, N. J. Routers, bevelers, saws, lining and block specialties, router cutters; a line of quality.

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Plateless Process Engraving and Embossing

UGOLAC for embossed and engraved effects. Raising machines and raising compounds. Manufactured by HUGO LACHENBRUCH, 18 Cliff Street, New York City.

Price List for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Salt Lake City, Utah.

Printers' Supplies

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printers' Tools

STAR TOOL WORKS, Shuey Building, Springfield, Ohio. (Established 1907). Manufacturers of "Star" composing sticks, line gauges, page calipers, T-squares.

Printing Material

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printing Papers

A COMPREHENSIVE LINE of fine papers for every printing need. DWIGHT BROS. PAPER CO., 626 S. Clark Street, Chicago, Ill.
"Our Service will be Maintained"

Printing Presses

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses, Battle Creek, Mich.

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina Street, Chicago, Ill. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units.

Productimeters

PRODUCTIMETERS for every counting purpose; sturdy and reliable; easy-to-read figures. Write for catalog. DURANT MFG. CO., 653 Bufum Street, Milwaukee, Wis.

Punching Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Saw Trimmers, Linotype Supplies

MODEL 10 with pica gage, work holder and trimmer head, only \$69.75 complete. EMPIRE TYPE FOUNDRY, Delevan, N. Y.

THE HILDMAN cost cutter, magazines, spacebands, liners, etc. THE HILDMAN CO., 160 N. Wells Street, Chicago, Ill.

Steel Composing-Room Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Steel Plate Mounting System

STEEL PLATE MOUNTING SYSTEM—the most durable, accurate and thoroughly practical. Manufactured by UNIQUE STEEL BLOCK COMPANY, Waverly, N. Y.

Stereotyping Machinery

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina Street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

Stock Cuts

CATALOG showing thousands of ready made cuts. Write today. COBB SHINN, 40 Jackson Place, Indianapolis, Ind.

Stripping Machines

THE BRACKETT STRIPPING MACHINE CO., Topeka, Kan.

Tags

TAGS! Quick delivery, high quality and lowest trade prices. Send us your quotations and ask for samples. THE DENNEY TAG COMPANY, Inc., West Chester, Pa., the largest exclusive tag manufacturers in America.

TAGS! For every purpose. Quick service. BOYLE TAG MFG. CO., INC., 215 W. 20th Street, New York City.

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, platen press feeders. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress St.; New York, 104-112 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Richmond, 11 Governor St.; Atlanta, 192-96 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 405 Penn Ave.; Cleveland, 1231 Superior Ave., N. E.; Cincinnati, 646 Main St.; St. Louis, 9th and Walnut Sts.; Chicago, 517-519 W. Monroe St.; Detroit, 557 W. Larned St.; Kansas City, 932 Wyandotte St.; Minneapolis, 421 4th St.; Denver, 1621 Blake St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Milwaukee, 125 Second St.; Omaha, 1114 Howard St.; Seattle, Western Ave. and Columbia; Dallas, 1102 Commerce St.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, INC., 216 East 45th Street, New York City. General headquarters for all European types and Goudy faces. Stocked in Chicago by Turner Type Founders Co., 537 S. Dearborn Street; in San Francisco by Monotype Composition Co., in Boston by Machine Composition Co.; in Cleveland and Detroit by Turner Type Founders Co.; in Philadelphia by Emile Riehl & Sons; in Kansas City, Missouri, by Kansas City Printers' Exchange; in Des Moines by Des Moines Printers' Exchange; in St. Paul by Perfection Type, Inc.; in Buffalo by Charnack Machine Co.

BAUER TYPE FOUNDRY, INC., 235 East 45th Street, New York, branch office of Bauer Type Foundry, Germany, producers of Futura, Lucian, Bernhard Roman, Bernhard Cursive, Bauer Bodoni and other European faces. Stocked with Machine Composition Co., Boston; Turner Type Founders Co., Cleveland; Turner Type Founders Co., Chicago; Turner Type Founders Co., Detroit; represented by Independent Printers Supply Co., San Francisco; J. C. Niner Co., Baltimore; Emile Riehl & Sons, Philadelphia.

THE WANNER COMPANY, typefounders supply house, selling leading manufacturers' and typefounders' products, 714-716 S. Dearborn Street, Chicago.

CONNECTICUT-NEW ENGLAND TYPE FOUNDRY, Meriden, Conn. Specialize in job fonts and pony-job fonts. Newest faces. Write for catalog.

NORTHWEST TYPE FOUNDRY, Foundry type for less, New York, Chicago, Minneapolis, Seattle, San Francisco.

Type Metal

LINOTYPE, Intertype, Monotype, Stereotype, Ludlow, Thompson, Electrotype metals. THEO. HIERTZ METAL CO., 8011 Alaska Avenue, St. Louis, Mo.

Type Wash

NO-WURK-UP prevents type workups, cleans corroded cuts, removes rust from machinery. THE RUSTICIDE CO., 416 Frankfort Avenue, Cleveland, Ohio.

Wire

SENECA WIRE & MFG. CO., THE, Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.

Wire Stitchers

AMERICAN TYPE FOUNDERS CO.—Boston Wire Stitchers.

Wood Goods—Cut Cost Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

CARDBOARD ...EASELS

You spend good money for advertising cut-outs or counter merchandise displays. It is economy to use the Stand Pat Easel, with special lock feature which insures it against falling down and relieves the strain the ordinary easel encounters. The Stand Pat Easel will outlive your display card. Write for samples today.

STAND PAT EASEL CO., 66-72 Canal St., Lyons, N. Y.

BRADNER SMITH & CO. PAPER MERCHANTS

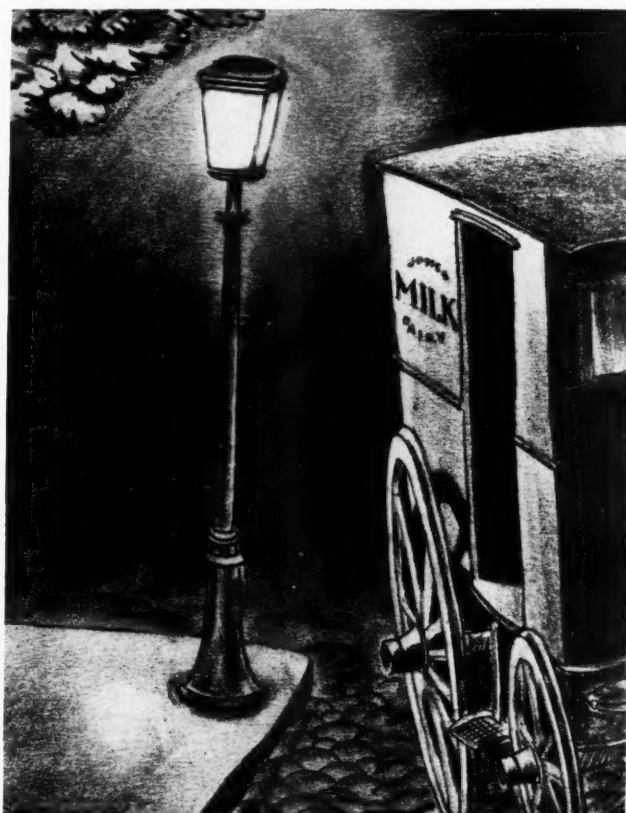


DAWN TO DARK SERVICE

EVEN while the milkman is rattling the bottles on the back stairs, delivery motorcycles are beginning to sputter at Bradner Smith & Company warehouses.

And telephones jingle and mail clerks expertly sort the out-of-town orders while you and I are "hanging the straps" on the way home at twilight.

It's never too late—it's never too early—to order paper from Bradner Smith & Company—and get it.



"I keep six honest serving men
(They taught me all I knew)
Their names are what and where and WHEN
And how and why and who."—KIPLING

333 SOUTH DESPLAINES STREET ♦ Telephone Monroe 7370 ♦ CHICAGO

Please Mention THE INLAND PRINTER When Writing to Advertisers.

"Our Clients Won't Stand the Cost of Good Art and Plates"

↳ *Buckeye Gives the Answer*

Last January we had a letter from a big Direct Mail agency in Massachusetts (name on request), which opened with this paragraph:

"Very often we are prevented from preparing attractive mailing pieces for some of our clients by their refusal or inability to bear the expense of art work and plates."

Every printer in America has had this experience. The makers of Buckeye Cover recognize this problem and are meeting it in a way that means new business for every printer and new economy for most advertisers.

We have called on the foremost commercial artists of America to produce for us a series of cover designs in the popular booklet and catalogue sizes.

One design will be printed on each of twelve colors and white that constitute the Buckeye Cover line.

With the first design goes a filing folder for the preservation of the series. This folder also carries a design by Cimino, suitable for booklet covers.

A new design will go out monthly until fourteen in all have been provided. This series is produced at a cost of many thousand dollars.

Electrotypes of these designs will be furnished at cost for use on Buckeye Cover. This is your opportunity to offer your clients the work of the best artists for a few dollars — a saving of hundreds of dollars in most instances.

If you are a printer, a direct mail agency man or an advertiser we will gladly put you on our mailing list for this invaluable business builder.

Designs Number 1 and Number 2 are now ready.



THE BECKETT PAPER COMPANY

Makers of GOOD PAPER in HAMILTON, OHIO, Since 1848



All the bold, beautiful shades of the rainbow are represented in the HOWARD BOND assortment of colors. Fourteen striking colors and white . . . a color for every business need. By standardizing on HOWARD BOND you automatically eliminate paper worries. You have ample choice of weights and finishes for all purposes—office forms, letterheads, direct mail pieces. HOWARD BOND is economical—because you get quality, beauty, and genuine merit at a reasonable price! Just write on your business stationery for the HOWARD BOND Portfolio.

THE HOWARD PAPER COMPANY, URBANA, OHIO

Compare It! Tear It! Test It! And You Will Specify It!

HOWARD BOND
HOWARD LAID BOND
HOWARD WRITING
HOWARD LEDGER

HOWARD POSTING LEDGER
HOWARD MIMEOGRAPH
LINEN AND RIPPLE FINISH
13 lb. For Air Mail

FOURTEEN COLORS AND WHITE—FOUR FINISHES

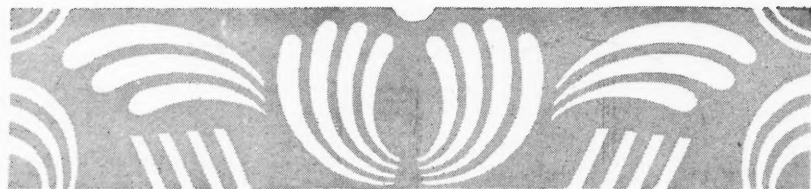
HOWARD BOND
WATERMARKED
The NATION'S BUSINESS PAPER

Eastern Sales Office:
Court Square Building
No. 2 Lafayette Street
NEW YORK



Western Sales Office:
Otis Building
10 So. La Salle Street
CHICAGO

Please Mention THE INLAND PRINTER When Writing to Advertisers.



ANOTHER FIRM TRIED IT . . . *and marvelled!*

The California Crushed Fruit Corporation is one of the many advertisers who have taken advantage of our offer of a free supply of VELOUR Folding Enamel for test purposes. Their printers tried it out. As a result VELOUR was used for the big portfolio in which they merchandised, to the entire trade, their striking Saturday Evening Post campaign on "Mission Dry" beverages.

The finished piece is beautiful—as you can see for yourself by writing for a copy which we will gladly send you. And this is what Mr. Kitchen, general sales manager, said of the paper on which it was printed:

" . . . we have just received copies of the portfolio and are so pleased with the result that on all future jobs of a similar nature we intend to specify VELOUR."

One after another, the printers and advertisers who respond to our free offer, order VELOUR for their work—and re-order. Here's why: VELOUR is an *achievement* in paper making—by the originators of folding coated paper. It makes possible a *new standard of brilliant results* on those jobs where paper costs are a factor.

If you haven't sent for your test supply, do so on your next job. Just give us the sheet size and basis weight of the coated paper you are using. Run the test supply right along with your job. Compare.

So confident are we of the exceptional quality of VELOUR that we will stand or fall on this test.

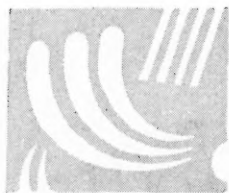
ALLIED PAPER MILLS, Kalamazoo, Michigan

New York Office and Warehouse: ALLIED PAPER MILLS, INC., J. W. Quimby, Vice-Pres., 471 Eleventh Avenue, New York City, New York.

New England Representative: J. A. ANDREW, 10 High Street, Boston, Mass.

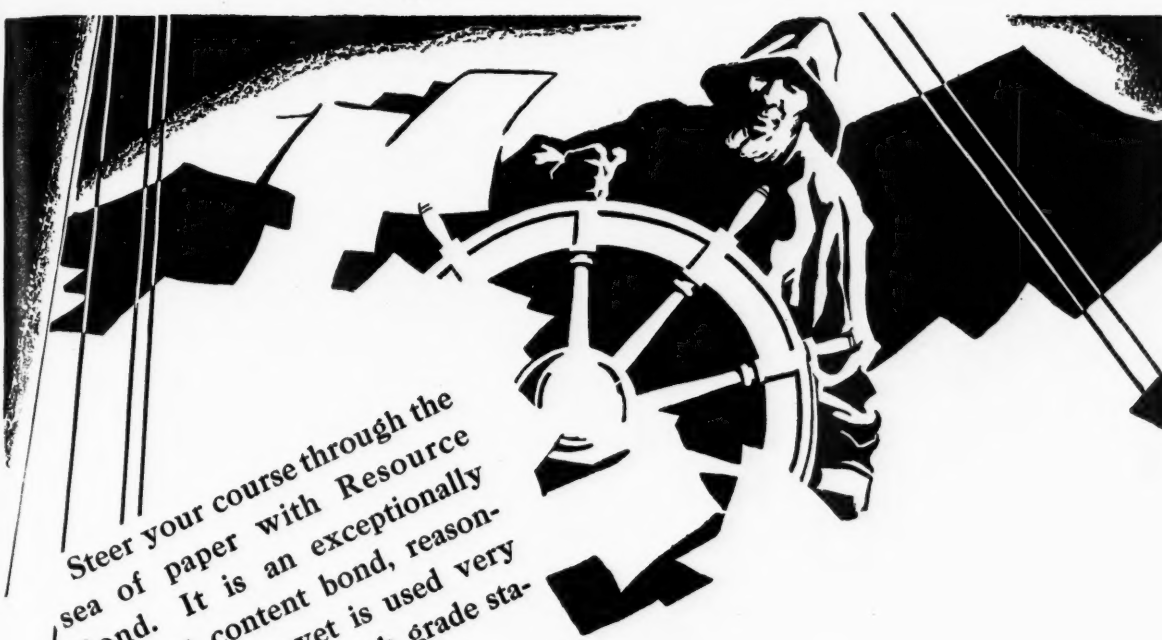
Western Representative: R. C. BISHOP, 461 Market Street, Sheldon Building, San Francisco, California.

ALLIED
PAPERS
ARE
DEPENDABLE
PAPERS



ALLIED  PAPERS

VELOUR



Steer your course through the sea of paper with Resource Bond. It is an exceptionally fine rag content bond, reasonable in price yet is used very successfully for high grade stationery.

Resource Bond is made in white and nine colors, in four thicknesses and is nationally distributed for your service.

RESOURCE Bond



Atlanta, Ga. Knight Bros. Paper Co.
Baltimore, Md. B. F. Bond Paper Co.
Billings, Mont. Carpenter Paper Co. of Mont.
Birmingham, Ala. Sloan Paper Co.
Boston, Mass. Century Paper Co.
Boston, Mass. Knight Allen & Clark, Inc.
Chicago, Ill. Empire Paper Co.
Cleveland, Ohio Millcraft Paper Co.
Columbus, Ohio Sciota Paper Co.
Dayton, Ohio Rike Paper Products
Denver, Colo. Carter, Rice & Carpenter Paper Co.
Detroit, Mich. Seaman Patrick Paper Co.
Grand Rapids, Ind. Carpenter Paper Co.
Indianapolis, Ind. C. P. Lesh Paper Co.
Jackson, Mich. Crown Paper & Bag Corp.

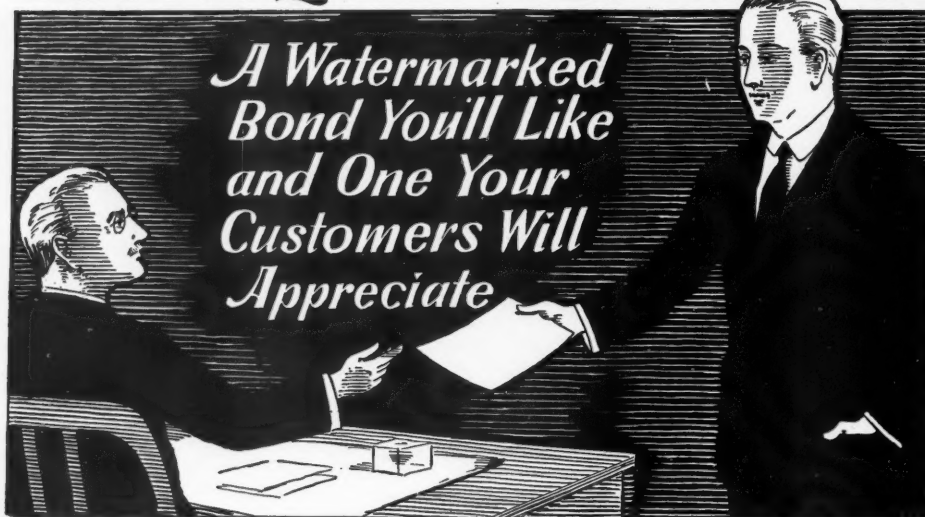
DISTRIBUTORS
Jacksonville, Fla. Knight Bros. Paper Co.
Lansing, Mich. Welsinger Paper Co.
Lincoln, Neb. Lincoln Paper Co.
Los Angeles, Calif. Carpenter Paper Co.
Memphis, Tenn. Tayloe Paper Co.
Miami, Fla. Knight Bros. Paper Co.
Milwaukee, Wis. Dwight Bros. Paper Co.
Minneapolis, Minn. Swartwood Nelson Paper Co.
New York, N. Y. Bishop Paper Co.
New York, N. Y. Conrow Bros.
New York, N. Y. Green, Low & Dolge, Inc.
New York, N. Y. Kuentner & Lucie Paper Co.
New York, N. Y. Carpenter Paper Co.
Omaha, Neb. Oshkosh Paper Co.
Oshkosh, Wis. Paper House of Pennsylvania
Philadelphia, Pa. J. W. P. McFall

Portland, Ore. J. W. P. McFall
Richmond, Va. Virginia Paper Co.
San Antonio, Tex. San Antonio Paper Co.
Seattle, Wash. Carter, Rice & Co.
Sioux City, Iowa Sioux City Paper Co.
Spokane, Wash. Spokane Paper & Stacey Co.
St. Louis, Mo. Baker Paper Co.
St. Paul, Minn. Inter-City Paper Co.
St. Paul, Minn. Carter, Rice & Co.
St. Paul, Minn. Tayloe Paper Co.
Shreveport, La. Knight Bros. Paper Co.
Tampa, Fla. Commerce Paper Co.
Toledo, Ohio Central Topeka Paper Co.
Toledo, Ohio Tayloe Paper Co.
Topeka, Kan. Coast Paper Co.
Tulsa, Okla. Virginia Paper Co.
Vancouver, B. C.
Washington, D. C.

GILBERT PAPER COMPANY
MENASHA, WISCONSIN

Please Mention THE INLAND PRINTER When Writing to Advertisers.

GET ACQUAINTED *with* MAXWELL



*Made in white and ten lively colors—in four finishes, wove, linen, laid and ripple
—the usual range of weights and sizes carried in stock by the leading jobbers.*

MAXWELL BOND DISTRIBUTORS

Atlanta, Ga.	Louisville Paper Co.	Newark, N. J.	J. E. Linde Paper Co.
Akron, Ohio	Federal Paper & Twine Co.	New Orleans, La.	Diem & Wing Paper Co.
Allentown, Pa.	Kemmerer Paper Co.	New York, N. Y.	H. P. Andrews Paper Co.
Baltimore, Md.	B. F. Bond Paper Co.	New York, N. Y.	Baldwin Paper Co.
Baltimore, Md.	Dobler & Mudge	New York, N. Y.	Merriam Paper Co.
Binghamton, N. Y.	Stephens & Co.	New York, N. Y.	J. E. Linde Paper Co.
Boise, Idaho	Blake, Moffitt & Towne	New York, N. Y.	A. Price & Son
Boston, Mass.	Stimpson & Co.	Oakland, Calif.	Blake, Moffitt & Towne
Brooklyn, N. Y.	General Paper Goods Mfg. Co. (Env.)	Omaha, Nebr.	Marshall Paper Co.
Chicago, Ill.	Midland Paper Co.	Paterson, N. J.	Paterson Card & Paper Co.
Chicago, Ill.	Moser Paper Co.	Philadelphia, Pa.	Garrett-Buchanan Co.
Chicago, Ill.	Parker, Thomas & Tucker Paper Co.	Philadelphia, Pa.	Philadelphia Card & Paper Co.
Cincinnati, Ohio	Chatfield Paper Corp.	Phoenix, Ariz.	Blake, Moffitt & Towne
Cleveland, Ohio	Cleveland Paper Co.	Pittsburgh, Pa.	Chatfield & Woods Co. of Penna.
Columbus, Ohio	Diem & Wing Paper Co.	Portland, Ore.	Blake, Moffitt & Towne
Dayton, Ohio	Central Ohio Paper Co.	Richmond, Va.	Virginia Paper Co.
Decatur, Ill.	Decatur Paper House	Sacramento, Calif.	Blake, Moffitt & Towne
Detroit, Mich.	Choate-Stevens Paper Co.	Salem, Ore.	Blake, Moffitt & Towne
Fresno, Calif.	Blake, Moffitt & Towne	San Diego, Calif.	Blake, Moffitt & Towne
Indianapolis, Ind.	C. P. Lesh Paper Co.	San Jose, Calif.	Blake, Moffitt & Towne
Long Beach, Calif.	Blake, Moffitt & Towne	San Francisco, Calif.	Blake, Moffitt & Towne
Los Angeles, Calif.	Blake, Moffitt & Towne	Santa Rosa, Calif.	Blake, Moffitt & Towne
Louisville, Ky.	Louisville Paper Co.	Seattle, Wash.	Blake, Moffitt & Towne
Medford, Ore.	Blake, Moffitt & Towne	Syracuse, N. Y.	J. & F. B. Garrett Co.
Memphis, Tenn.	Louisville Paper Co.	Tacoma, Wash.	Tacoma Paper & Stationery Co.
Milwaukee, Wis.	W. F. Nackle Paper Co.	Tucson, Ariz.	Blake, Moffitt & Towne
Minneapolis, Minn.	Wilcox-Mosher-Leffholm Co.	Toledo, Ohio	Ohio & Michigan Paper Co.
Newark, N. J.	J. B. Card & Paper Co.	West Carrollton, Ohio	American Envelope Co. (Env.)

Manufactured by

THE MAXWELL PAPER COMPANY
FRANKLIN, OHIO

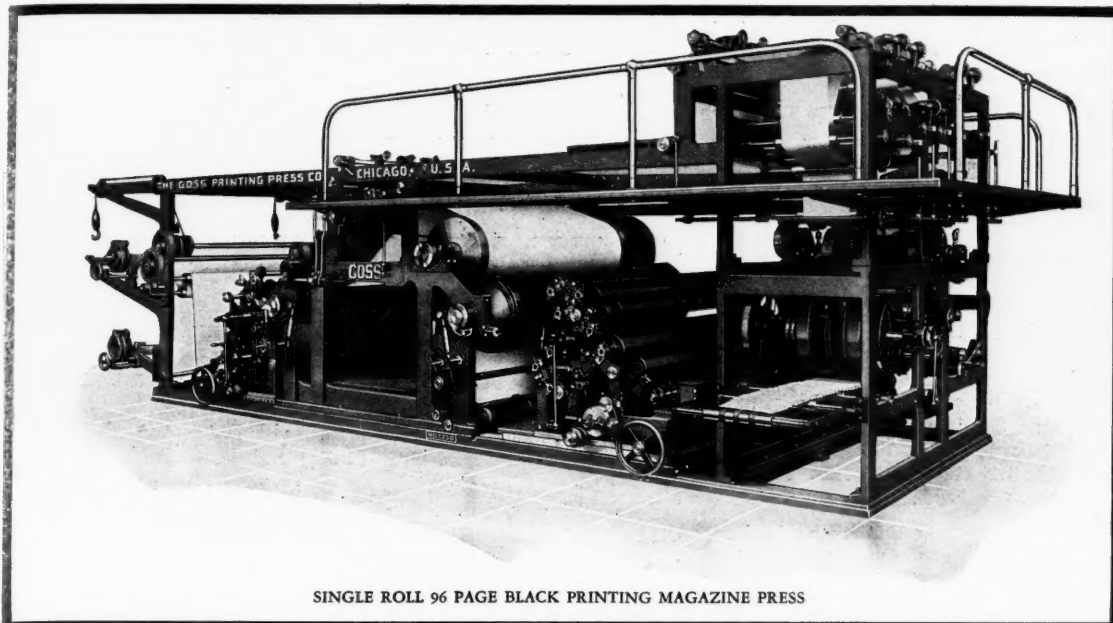
Maxwell Bond

WATERMARKED
ALSO MANUFACTURERS OF

MAXWELL OFFSET

MAXWELL IS MADE WELL

IT ISN'T WHAT WE THINK NOR WHAT
WE SAY THAT ESTABLISHES THE GOOD REPUTATION OF GOSS PRINTING
PRESSES BUT IT IS WHAT OTHERS THINK



SINGLE ROLL 96 PAGE BLACK PRINTING MAGAZINE PRESS

*If You Must Cut Costs — In Order to Cut Prices, in
Order to Hold Your Business, in Order to Profit
Go Get a GOSS Rotary Press*

GET a special GOSS Rotary Magazine Press. It will enable you to cut your costs down below any ability you've ever had before. It will enable you to name prices lower than any you've named before. It will enable you to hold the business that's yours today. It will enable you to go out into the great industries and name a quality and a price that will put new names on your books. . . . It will do all of these things for you at a PROFIT to you. . . . A GOSS Special Rotary prints fast, 15 to 25% faster than any other press. At high speed it will print in halftone and colors, beautifully. It cuts make-ready costs. It distributes ink perfectly. Its register is superb. It folds exactly. It doesn't waste. It displaces old cumbersome presses. It costs less to own, less to operate. Would you be content with less? Ask for proof.

THE · GOSS · PRINTING · PRESS · COMPANY

Main Office and Factories: CHICAGO, ILLINOIS

NEW YORK OFFICE: 220 EAST FORTY-SECOND ST. · SAN FRANCISCO OFFICE: 707 CALL BUILDING
THE GOSS PRINTING PRESS COMPANY OF ENGLAND, LTD. · · · LONDON

GOSS

★ To Meet the Problem That never stays Solved—

2326,

mostly proprietors and seasoned salesmen, have completed the Course in Selling Printing during the past three years. Hundreds and hundreds of comments like these have been received:

"It has enabled me to increase my business 40% and I sold over six figures before."

"We specialize in the production of advertising literature and operate our own creative service department. Our sales methods have been exactly those of the Course in Selling Printing and yet the Course has done us a world of good. It has given us new incentive, sharpened our wits, and improved our methods."

"In one instance it enabled me to increase a \$200.00 order to \$2,460.00."

"We frequently use ideas and suggestions taken from the Course and have completely revised our method of presenting proposals."

"It has been useful to me in reminding me about things in selling printing which I know but do not always use and giving me new ideas, especially in overcoming price competition. It is a magnificent piece of work."



Another Typothetae Undertaking
... Another Typothetae Success!



UNITED TYPOTHETAE OF AMERICA

*One of America's Foremost
Business Institutions*

Tower Building
14th and K Streets, N. W.
WASHINGTON, D. C.

★ PROFITABLE SALES

Successful Selling must be founded on an understanding of each customer's requirements; on ability to give him advice regarding his requirements; on skill in presenting proposals and getting decisions; on resourcefulness in getting at the real buyer, meeting price competition, and handling other difficulties; on capacity to build up accounts; and on thought-out planning in going after desirable new business.

How to develop sound methods in this kind of sensible business-building salesmanship is made clear in the U.T.A. Course in Selling Printing.

Based on thorough and extensive investigations, the Course presents a full, authoritative picture of the point of view of printing buyers and of the methods of successful printing salesmen, carefully analyzed and classified, and set forth in a most interesting manner.



Inform yourself about this and Typothetae's other aids to profitable sales.

UNITED TYPOTHETAE OF AMERICA
Tower Building, Washington, D. C.

I 20

Please tell me how Typothetae can help me sell more printing at a profit.

NAME _____

POSITION _____

FIRM _____

ADDRESS _____

PARSONS'

Gothic Bond

The
Golden
Mean
of
Business
Papers



PARSONS PAPER COMPANY

Holyoke, Massachusetts

Please Mention THE INLAND PRINTER When Writing to Advertisers.

THE BOOK OF KNOWLEDGE

KNOWLEDGE OF BOOKS

and of ways to provide
lifelong and beautiful bindings that will be cherished by owners,
suggests KERATOL,—the sturdy, serviceable and attractive quality
that was selected by The Grolier Society for this maroon colored
edition of their popular 20-volume set of The Book of Knowledge.



THE KERATOL COMPANY

192 Tyler Street, Newark, N. J.

1,000,000 Pounds of

HAMMERMILL BOND

Every Week

PEOPLE will purchase some things from curiosity. Other things they buy because of advertising— and sometimes because they listen to a “just-as-good-as” argument. But when they buy one article for eighteen years, increasing their purchases year after year, that calls for *real value in the product*.

Hammermill Bond sells at the rate of more than a million pounds a week—that is about 25,000,000 letterheads and printed forms a day. Add to that a million Hammermill Bond Envelopes every working day of the year. Then add several million pounds yearly of each of the other Hammermill Papers—Ledger, Cover, Safety, Mimeograph, Writing. The sum total is the result of working earnestly to make good paper, to price it to the popular need, and to sell it on its merits.

Printing buyers like Hammermill Papers for the same reasons you find them good from a production standpoint—*dependability, availability, low cost, satisfaction in use*.

Do you have a set of large Sample Books of the various Hammermill Papers? If not, a set will be sent you free. Give the name of the Hammermill Agent from whom you buy and write to Advertising Department, Hammermill Paper Company, Erie, Pennsylvania.



ALL previous values by which paper might be measured have been swept aside by the new KVP Bond.

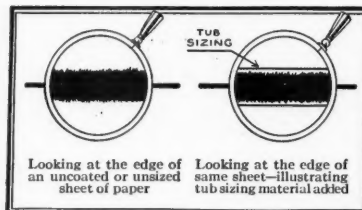
The old phrase, "Best for the Money," has no connection with this amazing paper which does not limit quality to price.

Time does not affect it: on the New KVP Bond your valuable records are safe throughout the years. On its smooth surface erasures may be made without roughing; perfect carbons are possible.

Tub Sizing assures that it will lie flat. It is an excellent inexpensive sheet for color work.

Watermarked for your protection. Ask your paper merchant for samples—or write for sample book.

**KALAMAZOO VEGETABLE
PARCHMENT COMPANY**
Kalamazoo, Michigan, U. S. A.



THE NEW KVP BOND



Right at your customer's desk . . .

... that's the place to start cutting unprofitable overhead

THINK what a lot of trouble you'd save—and what a lot more profit you'd make—if *all* your customers consulted you before they decided on mailing piece sizes!

Many do, of course. But those who do not are often the very ones who insist on "trick" sizes that involve a lot of extra overhead . . . cutting down your profit, and making printing costs unnecessarily high.

These men are striving for something "different." They want their booklets and folders to stand out—

and they forget that your skill can give more distinction to a mailing piece than all the odd sizes in the world. Yet they would undoubtedly be glad to specify standard sizes if they knew what a wide range of shapes they had to choose from.

That's just why the Warren Chart of Mailing Piece Sizes was prepared. It gives printing buyers actual-size diagrams for mailing pieces . . . all of them standard . . . to cut without waste from standard sheet sizes . . . to fit Warren's Standard Booklet Envelopes.

The Chart is handy size—easily fits under the glass on a desk. The buyer has it right in front of him—

ready for reference. It gives him a practical idea of size to fix in his mind before he calls you in.

And how much more profitable standard sizes are for *you*! You waste no time and money on special stock . . . special envelopes . . . special production. Paper and envelopes are at the paper merchant's. You've got your whole time to spend as you'd like—in creating unusually fine typographical effects.

Any paper merchant who carries Warren's Standard Printing Papers has these Charts. See that each of your customers gets one. Sell him on how easy it makes the planning of his printed matter.



S. D. WARREN COMPANY, 89 Broad Street, Boston, Massachusetts

Please Mention THE INLAND PRINTER When Writing to Advertisers.

HERE IS PROOF

What HOOD-FALCO Promises—HOOD-FALCO Does!

Special Offerings

CYLINDER PRESSES

- 1—No. 1 Michle Perfecting Press, 40x53" bed, with Cross feeder and extension delivery.
- 2—6/0 Two-Color Michles, 52x70" bed, with Dexter suction pile feeders and extension deliveries.
- 2—6/0 Michles, 51x68" bed, one with Cross feeder and extension delivery.
- 4—5/0 Special Michles, 46x68" bed, with or without Dexter suction pile feeders and extension deliveries.
- 2—2/0 Michles, 43x56" bed, with extension deliveries.
- 2—No. 1 Michles, 39x53" bed.
- 2—No. 2 Michles, 35x50" bed.
- 2—No. 3 Michles, 33x46" bed.
- 2—No. 4 Four-Roller Michles, 29x41" bed.
- 1—Cottrell Cutter and Creaser, 51x68" bed.

JOB PRESSES

- 2—Style "B" Kelly Presses, 17x22" bed.
- 2—10x15 New Series Chandler & Price Jobbers.
- 2—10x15 New Series Miller Automatic Units.

May 3, 1930
Hood-Falco Corporation, Chicago, Ill.
Dear Sirs: We are very well pleased with the rebuilt Michle press we purchased from you with Omaha folder attached. Without any experience in operating a press like this we got out our first issue without any trouble and right on time.
Our business transactions with you have been most satisfactory and I wish to commend you for your fairness and cordial treatment. Your erector was painstaking in his work and we must also commend you for having such a fine expert press man in your employ. When in need of any more printing machinery we certainly will bear you in mind. Thanking you for all favors shown us, I am,

Respectfully,
(Signed) L. E. George,
Pres., The North Dakota Press Association.

Reputation is the biggest asset any firm can have. Hood-Falco has earned an enviable reputation by keeping promises. When you buy your equipment from Hood-Falco you know it is exactly as Hood-Falco says it is. And a nationwide service organization is always ready to carry out our guarantee—"What Hood-Falco Promises Hood-Falco Does."

JOB PRESSES—Continued

- 1—10x15 Old Series Chandler & Price Jobber.
- 1—12x18 Craftsman.
- 2—14x22 Colt's Armory Press.
- 1—14x22 John Thomson Laureate.

CUTTERS

- 1—57" Oswego Power Cutter, automatic clamp.
- 1—40" Oswego Power Cutter, automatic clamp.
- 1—Seybold Label Die Cutter.
- 1—44" Sheridan Power Cutter, automatic clamp.

FOLDERS

- 1—Dexter 189-A, 38x50", with late style Cross feeder.
- 1—Anderson Jobbing Folder, 25x38".
- 1—Dexter Folder, 33x46".
- 1—Hall Three-Fold, 25x34".
- 1—Anderson Jobbing Folder, 25x38".
- 1—Model "E" Cleveland Folder.

MISCELLANEOUS EQUIPMENT

Miller Saw Trimmers, Chapman Neutralizer System, Monitor Multiple Punch, Stitchers, Chases, Warnock Base and Hooks.

We furnish machines guaranteed, delivered and erected at any point. We have in regular stock rebuilt Michle cylinder presses of all sizes and miscellaneous equipment.

New York Office
225 VARICK STREET
Telephone Walker 1554

Write, Wire or Phone

HOOD-FALCO CORP.

Chicago Office: 343 S. DEARBORN STREET Telephone Harrison 5643

Boston Office
426 ATLANTIC AVENUE
Telephone Hancock 3115

Printers! Add this PROFITABLE DEPARTMENT

to your business without one penny of outlay in overhead or equipment. Begin now to sell

WRIGHT STEEL ENGRAVED Bond & Certificate Blanks

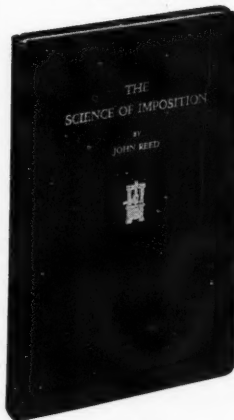
Send for FREE book of beautiful specimen BLANKS with which to secure orders that will make a handsome profit for you. Address

E. A. WRIGHT BANK NOTE CO.
Broad and Huntingdon Sts.
PHILADELPHIA, PA.

58 Years of Continuous Service

Another New Book! THE SCIENCE of IMPOSITION

A Treatise based upon the fundamental principles
of modern pressroom and bindery practices



By JOHN REED

Ninety-one Illustrations
by the Author

Size 4 1/2 x 6 1/2; 132 pages. Flexible binding, gold stamped. Latest book.

In this treatise of such an important and complex branch of the printer's trade it is endeavored to so simplify procedure that any problem may be readily solved by the application of easily mastered fundamental principles. To qualify as a stoneman it is desirable to familiarize oneself with some of the operations in the pressroom and the bindery (which are covered in this book) as well as efficient modern imposition practices in general printing offices and some less familiar methods of specialty houses.

SOME CHAPTER HEADINGS

Making Margins.
Layouts for Hand and Machine Folds.
Lining Up a Sheet.
Saddle and Side Stitched Signatures.
Bookbinding Operations; Folding Machines.
Paper Folding Problems.
Lining Up Irregularly Mounted Page Heads.
Lockup "Stants."
Label Printing.
Plate-Mounting Equipment.
Lineup Operations.
Method of Verifying Layouts.
Binding Two Up From One Set of Pages.
Some Modern Machine Folds.

Price \$5.00 Postpaid

THE INLAND PRINTER

330 S. Wells Street

Chicago, Illinois



W

HEN performance must be certain, background, parentage, *identity*—these mean much to the chooser of men or materials. It's that way with paper. Selection of the paper for your customer's printing is always a gamble of your prestige. There is safety in standardization. For letterheads and business forms, popular-priced Caslon Bond offers sure performance and a fair profit, safely realized through the identifying watermark. Nationally advertised, buyers know its merit. Like a new member of the crew, Caslon Bond has references, too. Read them in the book that continues to arouse so much interest, "Hidden Gold in the Bond Field."



THE MUNISING PAPER COMPANY, MUNISING, MICHIGAN

Manufacturers of ~ CASLON BOND ~

Please Mention THE INLAND PRINTER When Writing to Advertisers.

ASHCROFT PAPER TESTER

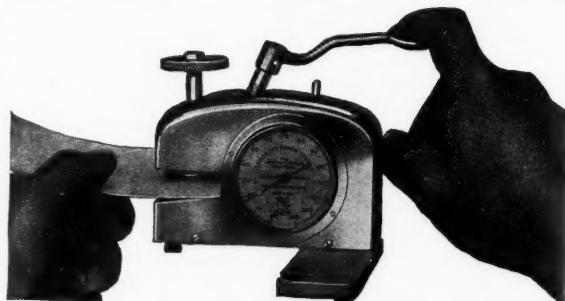
A mechanical instrument for quickly determining the bursting strength of paper. It enables the buyer and user to make an accurate test of any kind of paper. The bursting strength is indicated on the dial in pounds per square inch. Don't be misled by the usual "tear" test. Two samples of paper which "seem" alike may vary from five to ten pounds in strength on the Ashcroft Paper Tester. Every printer and user of paper should have one.

Price \$40.00

Also, write for information on the Ashcroft Paper Thickness Gauge

CONSOLIDATED ASHCROFT HANCOCK CO., Inc.
BRIDGEPORT, CONN.

Subsidiary of Manning, Maxwell & Moore, Inc.



Don't Wait for the Lash



COMPETITION is a hard scourge . . . and it comes tough to let it finally drive you to a position which you might gracefully—and profitably—have taken in the first place.

The quick-sealing and sure-tight qualities of Felt Brush Gummed envelopes are making themselves known to the consumer—your own trade. Will it be you, or your competitor who will be first to supply this outstanding—but costless—improved feature in envelopes?

Don't wait for the lash. Be forehanded—first in your field to offer this new-era principle of better made envelopes. Aside from their trade-winning power, they arm you with special shop advantages that you can't afford to pass up.

—Samples and prices to you instant on request. Immediate shipment of all staple numbers.—



West Pierce St.
at 16th Street
Viaduct
MILWAUKEE
WISCONSIN

Bigger Pay for Better Display

Guesswork won't improve your type display. You must know display principles. "Modern Type Display," by J. L. Frazier, editor of *The Inland Printer*, will guide you. It gives the basic principles—shows how they are applied to create forceful, attractive display—presents many examples of good and poor display. \$6.00 post-paid, slight cost for enlarging your paycheck.

Special Offer

MODERN TYPE DISPLAY \$6.00
TYPE LORE: J.L.Frazier's practical suggestions for using important type faces 5.00
Total price \$11.00
Both at a special combination price of 8.50
And you save \$2.50

Now, before you forget, mail your combination order to

THE INLAND PRINTER

330 South Wells Street ♦ CHICAGO, ILLINOIS

Introducing TRIBAL COVER

SEVEN BRIGHT, FLASHING COLORS .. MODIFIED ANTIQUE FINISH

A versatile, yet inexpensive cover for unusual advertising

PARKER, THOMAS & TUCKER PAPER CO.

CENTRAL 7330

CHICAGO

526 SOUTH CANAL STREET

MANAGEMENT BOND

A HAMMERMILL PRODUCT

*more than 100 places
to get it*

SERVICE is more important in a low-priced bond paper than in the more expensive lines—more important because competitive large runs and demands for quick delivery often go together.

Management Bond is being stocked by 112 paper merchants, located in nearly every large city in the United States. As agents for Hammermill Bond, these distributors are accustomed to carrying both variety of items and substantial quantities of each item. In number of service houses and in average of stocks carried, Management Bond offers you vastly superior availability.

To fortify these great local stocks, a warehouse reservoir of Management Bond is being maintained in New York City. From this reserve a large circle of territory can be given fast service to supplement the individual stocks of Management Bond distributors.

Management Bond was put on the market to provide printers and paper users with a dependable paper of *known* watermarked value in the price range of uncertain, unwatermarked bond papers. Its splendid distribution enables you to standardize upon it in its price field.

You owe it to yourself to become acquainted with the line. For a large Sample Book or a Portfolio of Management Bond, ask the salesman who sells you your Hammermill Papers, or write to Advertising Department, Hammermill Paper Company, Erie, Pa.

THE RAISED PRINTING PROCESS *that is* HARD, FLEXIBLE *and* ABSOLUTELY PERMANENT

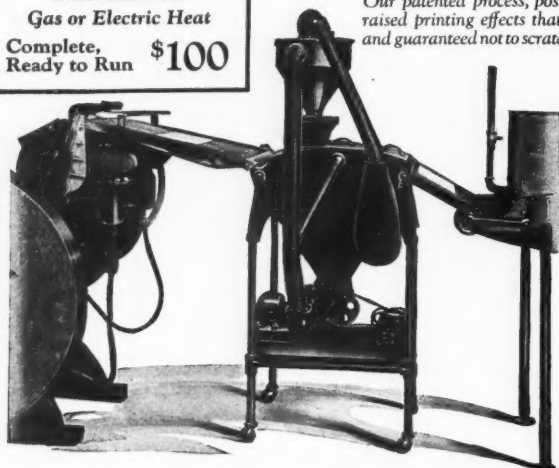
The Little Giant Embossograph Machine

Gas or Electric Heat
Complete,
Ready to Run **\$100**

A Combination Hard to Beat

TRADE Embossography MARK

Our patented process, positively the only method of producing raised printing effects that are Hard, Flexible and Permanent; and guaranteed not to scratch or crack off, nor deteriorate with age



Embossing and
Engraving Compounds
for use with your own
inks—\$2.50 per lb.

Special prices for larger quantities
BRONZES IN ALL COLORS
Also White Embossing Powder

The Embossographer

An automatic machine for producing raised printing effects, that automatically receives stock from the printing press, applies the powder, dusts off the excess and delivers to the heater or Embossing Machine.

THE EMBOSSOGRAPHER is built to operate by hand feed, or take sheets from a Miller Feeder or similar press or Kelly.

Large quantity production is now assured, definite speed, depending only on size of outfit, 2,000 to 5,000 per hour. Write for prices and further particulars.

Send for our Monthly Publication "The Thermographer"—more information in each issue than in a year's experience.

Patented Processes, Compounds, Inks and Machines for Producing Raised Printing. The Camel Back Gum and Varnish Dryer

THE EMBOSSOGRAPH PROCESS CO., INC., 251 WILLIAM STREET, NEW YORK

STAT-ERAD

APPROVED BY
NATIONAL BOARD OF FIRE
UNDERWRITERS



PATENTED OCT. 18TH, 1921

The Electric Neutralizer

Easily Installed on Any Press

Operates from regular electric supply line, through transformer which we furnish. Equally effective on all flat-bed cylinder presses. Will ship on fifteen days' trial. Give press equipment, current and voltage.

J. & W. JOLLY, Inc.
Holyoke - - Massachusetts

Canadian Agents:
Toronto Type Foundry Co., Ltd., Toronto, Ont.

Brimfull of Practical Information
of the Highest Value

PAPER RULING

By JOHN J. PLEGER



Size 6x8 3/4"; 138 pages with numerous ruled inserts. Attractively bound in cloth; gold stamped

PRICE \$5.00 Postpaid

IT HAS been the aim of the author in compiling these pages to treat the subject in a concise and comprehensive manner, defining consistently terms and processes in a way which may be grasped by novices and serve as an aid to paper rulers, bookbinders, and printers who are more or less in charge of office work. To instruct the paper ruler, printer and binder, serve as a court of appeal for the man in the ruling room when he should question copies, erroneous work orders, and to aid both in satisfying the requisitioner, these pages are written, says the author in his foreword.

THE INLAND PRINTER COMPANY

330 S. Wells Street :: Chicago Illinois



A MESSAGE TO GARCIA

... do your broadsides
carry through?



At the outbreak of the Spanish-American War President McKinley gave a man named Rowan a message to General Garcia, who had been caught unawares in Cuba. Rowan, landing alone, under cover of darkness, wove his way through jungle, morass and enemy-infested country, traveling mainly by night, for almost two solid weeks -- driven by just one thought and a single purpose: to reach General Garcia on time.

Yet there was more than bravery and good intentions behind the valiant Rowan's success -- he knew Cuba, and he knew how to

get that message through, if it were humanly possible! All credit to the man who knows!

The advertiser who knows how to get his message through knows also that ordinary paper will not stand the rigors of printing, folding, handling, mailing. He relies on VELDUROFOLD -- the strongest and most practical folding enameled paper thus far produced for Broadside purposes -- and he gets his message through!

Mail This!

If you haven't asked for VELDUROFOLD samples, check below samples you want. Tear off coupon. Attach it to your letterhead and mail it now. Sign your name, so that samples reach you personally.



THE MIAMI VALLEY COATED PAPER COMPANY, Franklin, Ohio, U. S. A.
Makers of Double Service Bond, coated on one side, in white and seven colors. Ask for samples.

MIAMI

COATED PAPERS

- | | |
|---|--|
| <input type="checkbox"/> Veldurofold | <input type="checkbox"/> Miami Double Service Bond |
| <input type="checkbox"/> Miami tint | <input type="checkbox"/> Duokote |
| <input type="checkbox"/> Community Enamel | <input type="checkbox"/> Rayon Enamel |

- | |
|---|
| <input type="checkbox"/> Miami Dull Kote Enamel |
| <input type="checkbox"/> Publication Enamel |
| <input type="checkbox"/> Miami Folding Enamel |

Please Mention THE INLAND PRINTER When Writing to Advertisers.



Rotary
Perforating
Machine

PEERLESS BINDERY EQUIPMENT

Time lost in the Bindery costs just as much as time lost in the Press Room. Peerless Bindery equipment will finish the printed job neatly and without trouble or loss of time.

WE MANUFACTURE

Rotary Perforating Machines. Power Round Hole Perforating Machines. Foot Power Round Hole Perforating Machines. Power Punching Machines. Foot Power Punching Machines. Tab Cutting Machines. Celluloid Tabbing Machines. Numbering and Paging Machines.

Write for catalogue, terms and trade-in proposition

NYGREN-DAHLY COMPANY

218-230 N. JEFFERSON STREET

CHICAGO, ILLINOIS

THE COVER

IS THE KEY TO THE CONTENTS



Tell us *your* cover problem! Samples and suggestions for a definite, individual treatment will be sent upon request.

Procter & Gamble generated new enthusiasm for its merchandising folder through the use of this Burk-Art Processed cover. "Easier to handle"—"Holds dealers interest better"—"Catches the merchant's eye"—"It's a Wow!"—say Procter & Gamble salesmen enthusiastically!

THE BURKHARDT COMPANY
SECOND AT LARNED DETROIT MICHIGAN
CREATORS OF VISUAL SELLING EQUIPMENT

A NEW BOOK for Pressmen

Practical Hints on Presswork

By EUGENE ST. JOHN

This book is a compilation of suggestions for assisting the pressman in overcoming many of the problems that arise in his everyday work.

Written in a thoroughly practical manner by a practical pressman, it fills a long-felt need.

It is bound with a flexible cover, in a convenient size, gold-stamped and contains over two hundred pages of helpful material for the pressman.

Price, \$3.00 Postpaid

THE INLAND PRINTER

330 S. Wells Street

Chicago, Illinois

COVER
PAPERS

BOX
COVERS



COLOR BOOK
PAPERS

TEXT
PAPERS

JAMES WHITE PAPER CO.

CHICAGO

RANDOLPH 8260

219 West Monroe Street



In the 70's the trip from the Atlantic to the Pacific consumed a week — possibly longer. Today, via air mail, a letter crosses the continent in thirty-two hours. But to-day's paper needs — as then — called for a reliable, economical and attractive vehicle for transmitting messages — whether written or printed.

CHIEFTAIN answered the requirements then — it does to-day. The speeding up of business but emphasizes the many advantages of economy and appearance offered by Chieftain. It has more colors to-day — sixteen besides white. With speed the demand in the pressroom as well, its easy printing qualities make it outstanding in its field.

Chieftain Bond

{Use envelopes to match your stationery}©

DISTRIBUTORS

ALBANY, N. Y.	Potter-Taylor Paper Corp'n	PHILADELPHIA, PA.	D. L. Ward Co.
BALTIMORE, MD.	Barton, Duer & Koch Paper Co.	PHOENIX, ARIZ.	Blake, Moffitt & Towne
BOISE, IDAHO	Blake, Moffitt & Towne	PITTSBURGH, PA.	Brubaker Paper Co.
BOSTON, MASS.	Carter, Rice & Co., Corp'n	PORTLAND, ORE.	Blake, Moffitt & Towne
BUFFALO, N. Y.	Holland Paper Co.	PROVIDENCE, R. I.	Paddock Paper Co.
BUTTE, MONT.	Ward-Thompson Paper Co.	PUEBLO, COLO.	Colorado Paper Co.
CHICAGO, ILL.	Parker, Thomas & Tucker Paper Co.	RALEIGH, N. C.	Epes-Fitzgerald Paper Co.
CINCINNATI, OHIO	Standard Paper Co.	RICHMOND, VA.	Epes-Fitzgerald Paper Co.
CLEVELAND, OHIO	Petrequin Paper Co.	SACRAMENTO, CALIF.	Blake, Moffitt & Towne
COLUMBIA, S. C.	Epes-Fitzgerald Paper Co.	SALEM, OREGON	Blake, Moffitt & Towne
DALLAS, TEXAS	E. C. Palmer & Co., Ltd.	SAN DIEGO, CALIF.	Blake, Moffitt & Towne
DENVER, COLO.	The Carter, Rice & Carpenter Paper Co.	SAN FRANCISCO, CALIF.	Blake, Moffitt & Towne
DES MOINES, IOWA	Carpenter Paper Company of Iowa	SAN JOSE, CALIF.	Blake, Moffitt & Towne
DETROIT, MICH.	Whitaker Paper Co.	SANTA ROSA, CALIF.	Blake, Moffitt & Towne
DULUTH, MINN.	John Boshart Paper Co.	ST. LOUIS, MO.	Acme Paper Co.
FRESNO, CALIF.	Blake, Moffitt & Towne	ST. PAUL, MINN.	E. J. Stilwell Paper Co.
HOUSTON, TEXAS	E. C. Palmer & Co., Ltd.	SEATTLE, WASH.	Blake, Moffitt & Towne
INDIANAPOLIS, IND.	Century Paper Co.	SPOKANE, WASH.	Spokane Paper & Stationery Co.
JACKSON, TENN.	Martins-Currie Paper Co.	SPRINGFIELD, MO.	Springfield Paper Co.
KANSAS CITY, MO.	Kansas City Paper House	TACOMA, WASH.	Tacoma Paper & Stationery Co.
LANSING, MICH.	Weissinger Paper Co.	TAMPA, FLA.	E. C. Palmer & Co., Ltd.
LONG BEACH, CALIF.	Blake, Moffitt & Towne	TOLEDO, OHIO	Ohio & Michigan Paper Co.
LOS ANGELES, CALIF.	Blake, Moffitt & Towne	TUCSON, ARIZ.	Blake, Moffitt & Towne
LOUISVILLE, KY.	Southeastern Paper Co.	WASHINGTON, D. C.	Barton, Duer & Koch Paper Co.
MEDFORD, ORE.	Blake, Moffitt & Towne	WICHITA, KANSAS	Kansas City Paper House
MILWAUKEE, WIS.	The E. A. Bouer Co.	WILKES-BARRE, PA.	H. A. Whiteman & Co.
MINNEAPOLIS, MINN.	Minneapolis Paper Co.	WORCESTER, MASS.	Charles A. Esty Paper Co.
NEW ORLEANS, LA.	E. C. Palmer & Co., Ltd.		Division of Carter, Rice & Co., Corp'n
NEW YORK CITY	F. W. Anderson & Co.		
OAKLAND, CALIF.	Blake, Moffitt & Towne		
OKLAHOMA CITY, OKLA.	Kansas City Paper House		
OMAHA, NEBR.	Field-Hamilton-Smith Paper Co.		

EXPORT

NEW YORK CITY.....American Paper Exports, Inc.
NEW YORK CITY.....Parsons & Whitemore, Inc.

ENVELOPES

WAUKEGAN, ILL., National Envelope Co., Div., United States Envelope Co.
WORCESTER, MASS., Logan, Swift & Brigham Envelope Co., Div., United States Envelope Co.


"Note the Tear and Wear as well as the Test"

NEENAH

PAPER COMPANY

Neenah, Wisconsin

OLD COUNCIL TREE BOND
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Check the  Names

GLACIER BOND
STONEWALL LEDGER
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Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes



CARMICHAEL RELIEF BLANKETS

(Patented)

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Pacific Coast Sales Office: 311 MILLS BLDG., SAN FRANCISCO, CALIFORNIA

Cylinder Presses, Platen Presses, Rotary Presses . . .

1. Eliminate from one-third to one-half of the make-ready time.
2. Relieve strain on presses.
3. Protect plates and type from undue wear.
4. Pay for themselves in from thirty to ninety days.
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C & G

TRIMMETER

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ROUTER, JIG-SAW AND TYPE-HIGH MACHINE

STEREOTYPE SAW TYPEHI & ROUTER

Time-saving tools that will help the printer or publisher to eliminate waste and increase production.

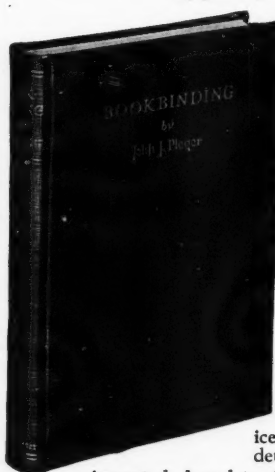
This design made from wood, on the C & G Router with Ellipse attachment. . . Send for information.

Cheshire & Greenfield Mfg. Co.
182-184 E. Clybourn St. Milwaukee, Wis.

The Entire Bookbinding Business Between Two Covers

BOOKBINDING

By JOHN J. PLEGER



THE most complete and up-to-date book on bookbinding compiled in this generation. It covers both hand and machine operation in plain and understandable language. Every operation entering into pamphlet binding and the binding of books is completely covered. Blank books, letterpress books, loose leaf covers, manifold work, marbling, gilt edging, finishing, and handtooling are comprehensively explained and illustrated.

Two hundred and eighty-five illustrations, both halftones and line drawings, enable the novice to grasp the most minute details of the bookbinding art.

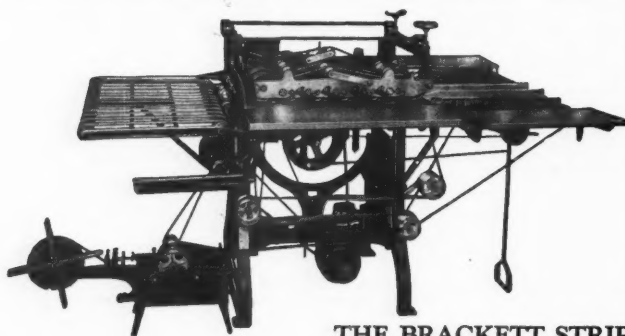
Attractively bound in cloth; gold stamped.
Size, 6x8 1/2"; 425 pages. Price, \$6.00, postpaid.

THE INLAND PRINTER

330 S. Wells Street

Chicago, Illinois

The Brackett Double Head Stripping Machine



STRIPS:

Side-stitched books.
End sheets.
Library and tight-joint end sheets.
Half-bound and full-bound end sheets.
Sample books.
Blank books.
Puts a strip in the center of any size sheet up to 28 inches wide.
Applies a strip of cloth or paper to the back of any flat-backed side-stitched book or convex-backed saddle-stitched book.
Takes cardboard and tips a strip of cloth or paper on the end.

REINFORCES:

Side-stitched or sewed paper-covered catalogs.

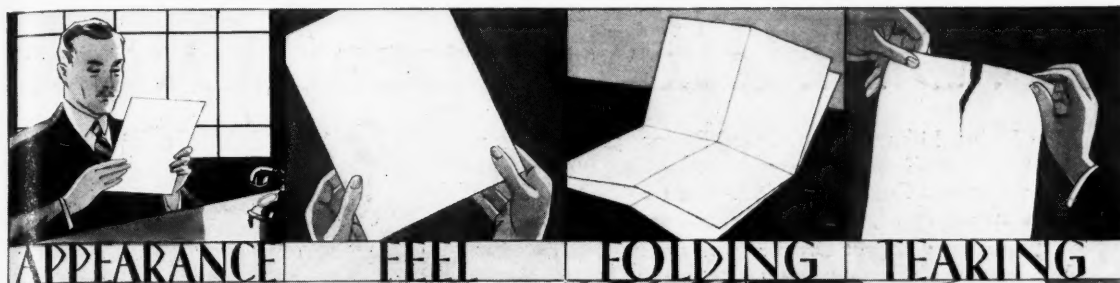
Reinforces in the center of sections.
Reinforces loose-leaf index sheets.
Joins necks and slides of paper boxes.

ECONOMIZES:

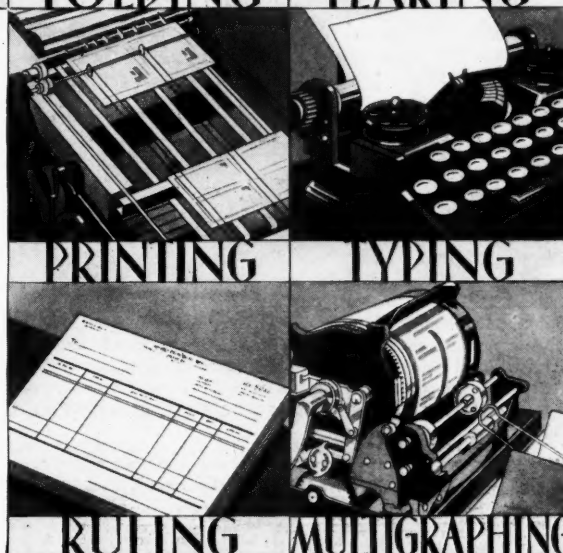
This machine strips tighter and better than is possible to do by hand, and can handle enameled stock as easily as any cheaper grade of paper. It will handle any kind of stripping work, and with two attendants it will equal the output of five or ten hand strippers. The size of the work governs the speed, and the bigger the job, the more rapid the production. This machine will save you money and do your work infinitely better. Let's talk it over. Write today.

THE BRACKETT STRIPPING MACHINE CO., TOPEKA, KANSAS

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Pictured above are 8 tests of an all-purpose bond paper—an all-round sheet that's fine enough in quality for letterheads—low enough in cost for all office forms and quantity mailings. Recommend an *all-purpose bond* to your customers—to obtain larger unit orders, lower handling costs and bigger printing runs. Hollingsworth Basic is an outstanding all-purpose bond with the appearance, and feel of much higher priced papers. On "price jobs" it gives you the competitive advantage of *extra quality* without additional cost. Hollingsworth Basic is *nationally advertised* to big bond paper users in Time, Printer's Ink and other magazines. It is sold by leading paper merchants—from coast to coast.

HOLLINGSWORTH & WHITNEY COMPANY

Paper Manufacturers Plant Production — 300 Tons per day

NEW YORK
299 Broadway

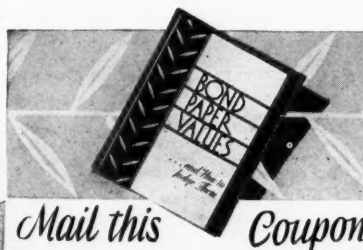
BOSTON

CHICAGO
111 W. Washington St.

A Booklet that helps you sell your customers

This valuable booklet gives your customers practical information on bond papers—with samples of Hollingsworth Basic Bond. It explains the economy and value of using an all-purpose bond paper. Send the coupon below for a sample copy—we will supply additional copies for distribution to your customers.

HOLLINGSWORTH BASIC BOND



Mail this Coupon

Name _____

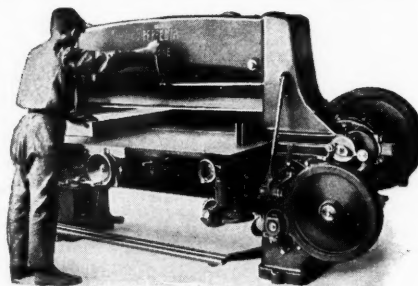
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HOLLINGSWORTH & WHITNEY COMPANY
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ANOTHER Repeat Order

The Forbes Lithograph Mfg. Co., Boston, after using one Perfecta Paper Cutter for several months, have ordered **Four More Perfecta Cutters**. This is further tangible evidence of the accuracy, speed, and economy of this remarkable machine.

Other recent Repeat Orders: Government Printing Office, Washington, D. C., now using 6 Perfectas; U. S. Printing & Lithograph Co., Baltimore and Cincinnati, now using 8; Polygraphic Company of America, New York, now using 2; Loose-Wiles Biscuit Co., Long Island City, New York, now using 2; Gugler Lithograph Co., Milwaukee, now using 3; Linde Paper Co., New York, now using 2.



FULL AUTOMATIC. On label work and other cuts of equal size, the Perfecta operates *automatically* at the rate of thirty powerful cuts per minute. The operator has nothing to do but set a gauge — from 0 to 8½ inches (or 11¾ inches on special order) — and pull a starting lever. The Perfecta cuts, clamps, and feeds the pile forward, *automatically and continuously*, and stops *automatically* after the last cut.

For hand operation, too, or when used semi-automatically, the Perfecta has many time and labor saving features. Its accuracy is *guaranteed, unconditionally*.

And with all its exclusive advantages, the first cost of the Perfecta Cutter is little more — in some sizes even less — than for an ordinary paper cutter.

COMPLETE INFORMATION WILL BE MAILED ON REQUEST

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Middle West Representative, A. W. HALL CO., 1155 Fulton Street, Chicago, Illinois
Pacific Coast, H. W. BRINTNALL CO., San Francisco, Los Angeles and Seattle

for Perfecta Paper Cutters

With a single exception, not one American purchaser of a Perfecta Paper Cutter has since bought any other type of flat-bed cutter. More than a thousand of these machines are now in successful use throughout the world. Twenty-four Government Printing Offices, including the U. S. Government Printing Office, have placed repeat orders for Perfecta Cutters.

Rebuilt and Guaranteed Machinery

Finished on our factory floor for prompt shipment and at attractive prices

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| 56" Michle, spiral gears and Cross Feeder | 56" Michle with C.E.D. and Dexter Suction Feeder (practically new) |
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| 42" Michle, 2-roller, Cross Feeder | 34" Michle Pony with C.E.D. and Swing-back Feeder, Motors (practically new) |
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| 55" Babcock Optimus | 39" and 44" Chandler-Price Automatic Cutters (practically new) |
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| 42" Whitlock 4-roller | 38" Hickok Ruler, 3-beam automatic with feeder and motor. Hickok Paging Machine with motor, latest style |
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| 32" Seybold latest Automatic Cutter | |
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Every machine is *completely rebuilt*, and workmanship, material, construction and finish warranted first class in all particulars, and when in competent hands capable of the same service as when new. *Large stock folders and feeders.*

If you do not see listed the machine you want, write for our complete list

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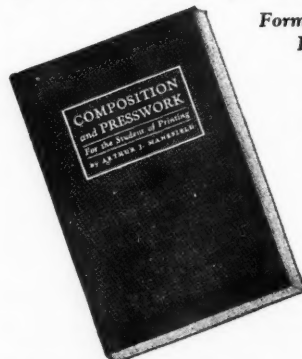
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144 pages

Fully Illustrated
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The INLAND PRINTER CO.

330 So. Wells Street . . . Chicago, Illinois



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*then you'll know how good
Old Hampshire Bond really is*

OLD craftsmen never gave more care to the making of fine violins than goes into the making of Old Hampshire Bond.

Careful, deliberate workmanship . . . fresh, clean, unused rags . . . tub sizing and loft drying . . . these give Old Hampshire Bond its famous richness and unmatched writing qualities.

That's why Old Hampshire Bond scores high in tear and fold tests and in the Mullen test . . . why it turns out a better printing job,

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Your customers know that for more than half a century, Old Hampshire Bond has been "made a little better than seems necessary." Twenty-five years of persuasive advertising have made this fine paper known to millions. For business stationery, documents, direct-mail pieces, Old Hampshire Bond has no equal. Furnished in white and twelve beautiful tints.



Old Hampshire Bond

HAMPSHIRE PAPER COMPANY, SOUTH HADLEY FALLS, MASS.

Also makers of Old Hampshire Social Stationery

"The Aristocrat of the Writing Table"

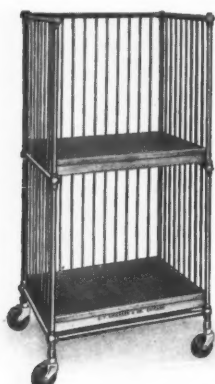
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Light San Serif No. 329, 10 to 36 pt.
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Wiggins Blank-Scored Cards are sold cut to all standard sizes, and ready for printing. Patent Lever Binder Cases hold tabs of 15 or more cards, and require no binding or stitching. Each card is removed from the tab in the case with perfect edges.

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 200 Cards, Business Size - \$1
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Automatic Glue Pots
 Thermostatic control KEEPS glue at just the right temperature. Fully automatic. Saves electricity, glue and time. Send for one on 30-day free trial.

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Two Sizes, Five and Seven Feet in Diameter

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PRICE
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 330 S. Wells St., Chicago, Ill.



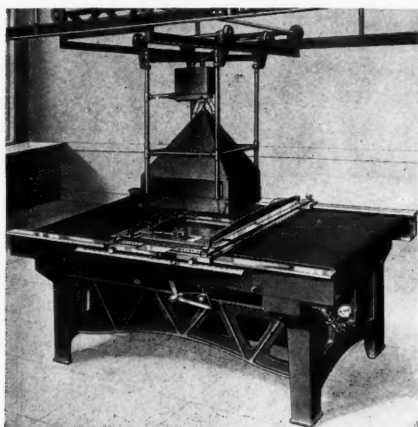
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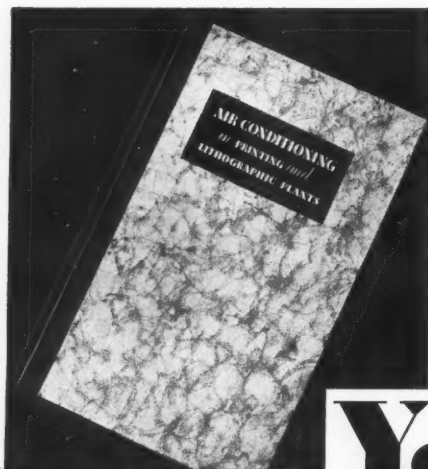
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ROUND HOLE
PERFORATOR**

Western Sales Agents

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102 West Harrison Street
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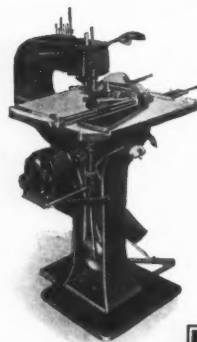
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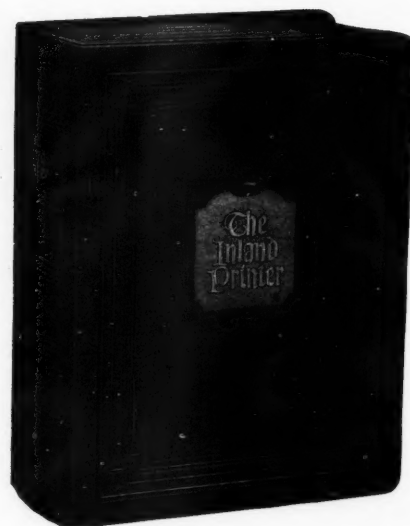


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Your Copy
No
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Hammond Machinery Builders
INCORPORATED
Grinding, Polishing & Sawing Machinery
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The Inland Printer's

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Mail the coupon now with \$3 for each Binder wanted—each holds up to a volume, six issues, and is easily re-fillable any time you want to change the contents.

The Inland Printer Co.

330 S. Wells Street, Chicago, Illinois

THE INLAND PRINTER

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Local Address.....

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Expressive cover illustrations in harmonious colors, add finish and attractiveness to the book. While they cost but little more, they give the first, the lasting impression.

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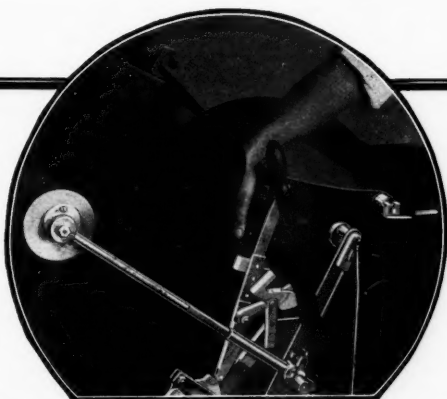
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Pressmen who can work more speedily, efficiently and with complete peace of mind and freedom from injury will pay dividends in any shop.

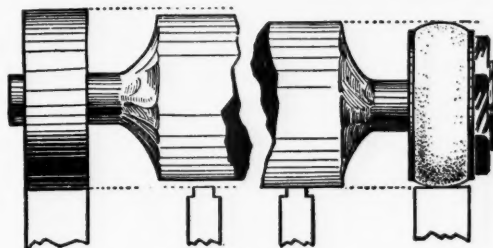
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The National Sherardizing and Machine Co.

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Keeps metal at even temperature
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Flexible Tabbings Composition

Supreme Brand is a rubber-like composition
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Combines
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Elasticity,
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Paper Cutters on our floor
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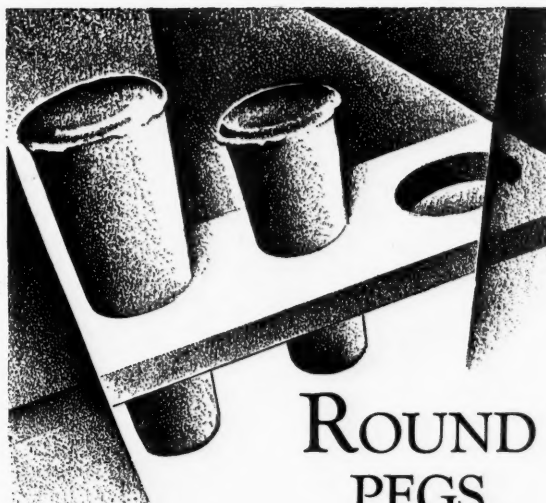
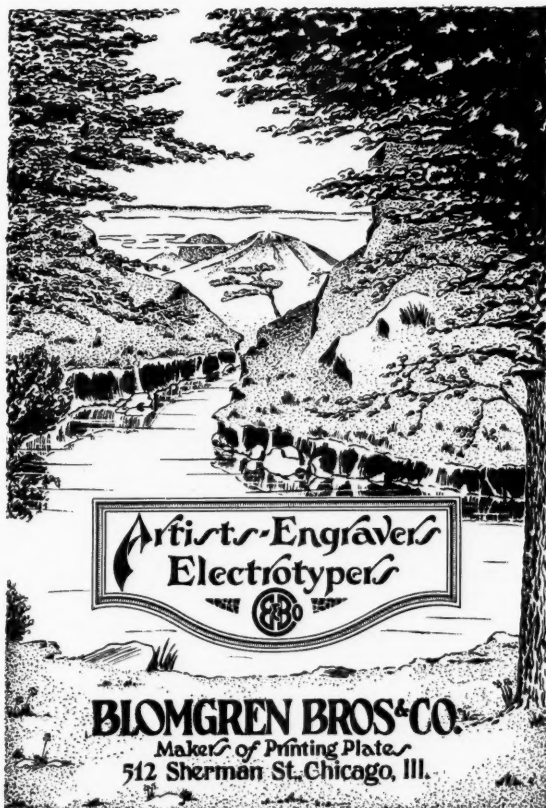
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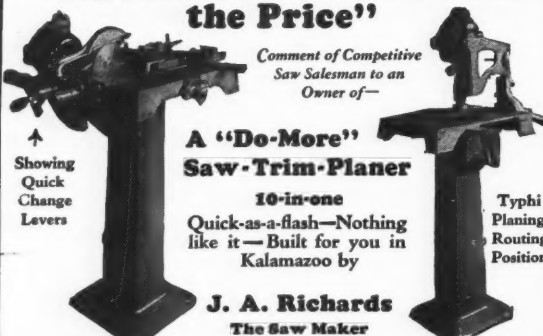
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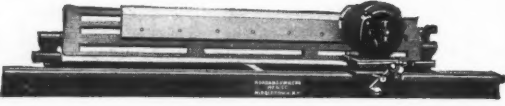
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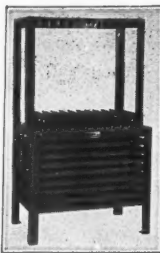
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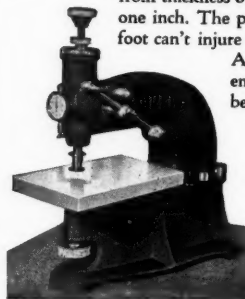
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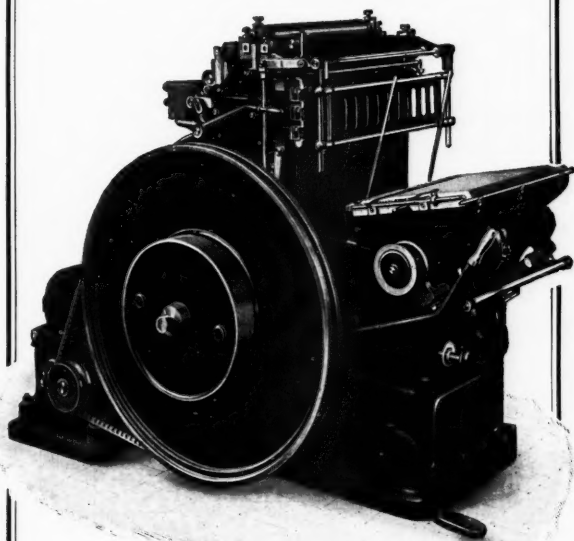
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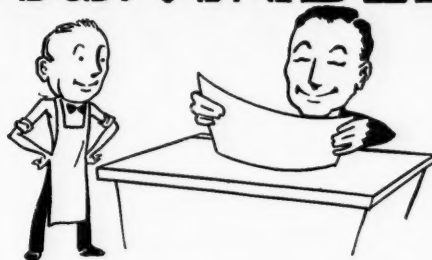
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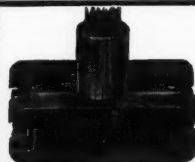
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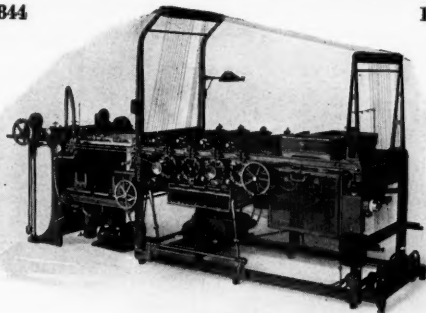
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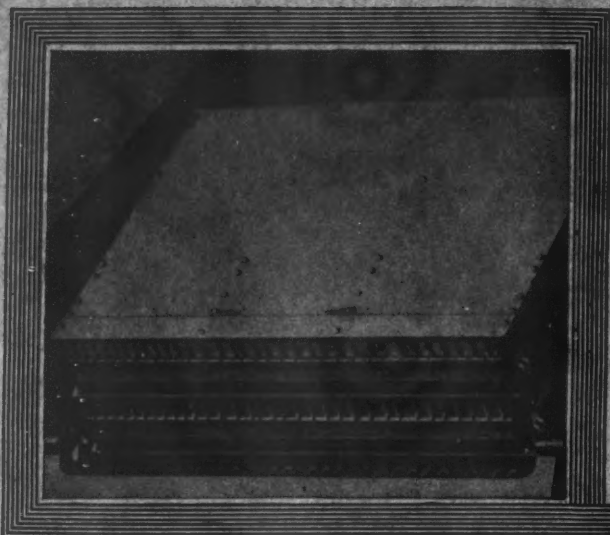


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